

Billboard

• NEWSPAPER

DGG Backs Stax/Volt Buyback From G&W

By ELIOT TIEGEL

LOS ANGELES—The Stax/Volt buyback from Gulf & Western is set to be formalized within a month, with Deutsche Grammophon Gesellschaft providing the funds. It's understood that DGG will obtain an equity in the company and also gain worldwide licensing through its Polydor operation. According to reports, the amount being granted by DGG for the buyback is \$2 million.

MGM Records will reportedly "participate" in the domestic operation of Stax/Volt, not necessarily in distribution. The company's film wing is a lure for Stax/Volt artists. MGM Records president, Michael Apted, will put together a financial package three months ago consisting of MGM, Ampex (for tape rights) and EMI (for worldwide dis-

tribution), but that deal didn't work out.

Al Bell, executive vice president of Stax/Volt, said, "Philosophical difficulties were our problem with G&W." Although he praised Bill Gallagher for understanding what Stax/Volt wanted, he explained, "The problem comes in on one side, the main operation selling to a major corporation, then getting caught in corporate red tape. When there's creativity involved, it can deteriorate. When they want con-

(Continued on page 6)

Coinmen Hit Mafia Link

By MARGE PETTYJOHN

BOSSIER CITY, La.—Louisiana jukebox operators are fighting back after over 10 months of new media piracy, alleging Mafia control of the industry here and after 14 anti-industry bills were battered around the state legislature before finally being enacted. Although here to organize antiassocates, a jukebox distributor said jukebox operators have been blamed for everything "from local crime to the Viet Nam War."

The battle between jukebox

(Continued on page 8)

Seek Govt. Aid to Separate Fact From Fiction on Fests

By MILDRED HALL

WASHINGTON — President Nixon has been asked to set up a commission on rock culture, particularly the outdoor rock fests, to sort out the rights and responsibilities of their producers, the local citizenry, and the traffic-jamming

hordes of young music lovers who flock to them. Two local rock concert promoters here asking for a fair assessment of that national phenomenon.

Increased resistance by resi-

(Continued on page 70)

Poll Bares Disk Service Sags to 75% of Stations

By CLAUDE HALL

NEW YORK — Seventy-five percent of U.S. radio stations suffer from poor record service, indicating a serious breakdown in radio promotion, the record industry's major method of creating a demand for produc-

The gripe, uncovered by a new Billboard survey of stations coast-to-coast, Hawaii and

(Continued on page 13)

WB Music Shifts Fee & Sympathy

By MIKE GROSS

NEW YORK—Warner Bros. Music is moving towards a more "sympathetic" position towards record companies. Historically, WB Music has been a rigid, uncompromising firm in its attitude towards "recording rates," which are the fees paid to artists Hermann Star and Victor Blau, it clung to a strict "oo rates" position.

Now, under the aegis of George Lee, the firm's vice-president and general manager, WB is becoming more flexible in its negotiations with record compa-

nies. Instead of giving the disk company an unalterable "no" when a request for a negotiation on a recording rate is made, Lee has opened his doors for talks and lends a "sympathetic" ear to the company's plea for a better understanding of its problems.

Lee's liberal stand towards the record companies has sparked new life into the WB catalog. "Many companies," he said, "are now digging into their vaults to resurrect vintage product that contains WB material because they know they can talk to me on a deal that would be to our mutual advantage." Lee's "sympathetic" stand has brought WB back into the disk market on budget lines and on archives releases than ever before. And, as far as new recordings of old songs go, Lee said that he's interested in any proposition that will enhance the copyright.

In addition to opening new

(Continued on page 70)

Fox Has Ga. (Piracy) on Its Mind

By PAUL ACKERMAN

NEW YORK — The Harry Fox Agency has expanded its bootlegging drive in the Southwestern states with the filing of three separate criminal indictments in the District Court of Georgia on behalf of 13 publisher principals. It is alleged that a minimum of 16 of the publishers' most popular copyrights were infringed. Meanwhile, another 16, also described as "pirates," were entered in the United States District Court for the Northern District of Illinois in favor of 35 publishing principals of the Harry Fox Agency. Alexander Spivak, doing business as Tape-A-Tape Sound Reproduction Co., for infringements of the copyrights in 48 of their musical works (See separate story).

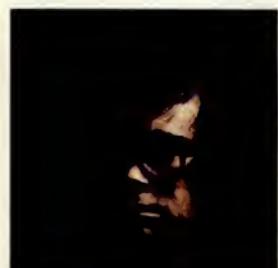
In Georgia, the alleged infringing acts are virtually the same in each case. It is alleged in the suits that the defendants manufactured or sold unauthorized tape recordings of a minimum of 16 musical works. Included in the actions brought by Boudreaux Bryant

(House of Bryant Publications), Blue Seas Music, Inc., Big Seven Corp., Blackwood Music Inc., Canini Music Corp. Ltd., Jordana Music Publishing Co.,

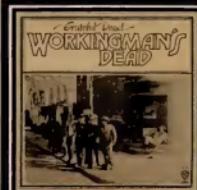
(Continued on page 8)



"The music of the church, so firmly implanted in Quincy Jones, has grown into a cathedral," says Cannonball Adderley of new AACM releases, "Gale Metal" (SP 3030). Another brilliant essential is the musician's guitars and organ—Q-Tones, a soulful rendering of "One on Troubled Water" and a long and intricate original that is album title track. "Gale Metal" is the eagerly awaited, spectacular sequel to Quincy's Grammy winner "Walking in Space." (Advertisement)



England's Elton John has amassed a legion of "believers" in pop underground, resulting from his "Border Song," which performs invariably on Uni (55246). Generating strong support everywhere, "Border Song" ensures wide acceptance for Elton's upcoming American debut album, "Elton John," due in October. Elton's LP is to be programmed on Uni's soon-to-be-distributed LP on countless FM stations, played for the most part, in its entirety, and which quickly spread to Top 40 outlets which have hardly latched onto Elton's ORIGINAL version of "Border Song." (Advertisement)



GOOD NEW GRATEFUL DEAD
"Uncle John's Band"
b/w
"New Speedway Boogie"

7410

(Advertisement)



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AS A SINGLE.**

**THAT'S IT,
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**THE SINGLE
"JOANNE" / #74-0368**

**THE ALBUM
MAGNETIC SOUTH / LSP-4371**

ASCAP, CBS-TV in Court vs BMI Bid

NEW YORK—The American Society of Composers, Authors, and Publishers and CBS-TV opposed Broadcast Music Inc.'s effort to get 70 percent of the ASCAP licensing rate, in N.Y. Federal Court hearings are held in the case, which is an outgrowth of CBS-TV's effort to get a new type of per-use license from both BMI and ASCAP, are being held before Judge Morris E. Lasker.

CBS contended that BMI's claim to 70 percent of the ASCAP rate was the result of a statistical shuffling of the actual performance data. The percentage of BMI's performance on the network, according to CBS-TV's interpretation, is 10 percent to 55 percent of ASCAP's.

CBS proposed that it pay BMI in accordance with BMI's payment schedule to its own affiliates, plus BMI's administrative expenses. The basic TV price is \$72 per month per station, plus performance per station, which means that on a hook-up of 200 stations, CBS-TV said it was ready to pay \$288 per performance.

Herman Finkenstein, general counsel for ASCAP, objected to BMI's request for a licensing rate which would be tied to ASCAP's via the 70 percent provision. Finkenstein said, in effect, that ASCAP doesn't care where CBS-TV pays its bills, so long as the amount is arrived at independently of the payments made to ASCAP. His stance was based on the argument that the catalogs of ASCAP and BMI fundamentally differ in value and therefore no numerical rate could be established between them.

CBS-TV also introduced two new categories into the licensing dispute: "accessible music" and "inaccessible music." "Accessible" music, according to CBS-TV, could be licensed directly from the publisher. "Inaccessible music" can only be licensed, as a practical matter, through BMI, since no advance notice of its use can be obtained. CBS-TV therefore,

wants a blanket license for the "inaccessible music" and a per-use license for the "accessible music."

BMI, which has no license with CBS-TV and therefore no revenue since Jan. 1, had asked for the "same treatment" which CBS-TV gives ASCAP. CBS-TV has applied to the ASCAP board for an increase from ASCAP under which it is expected to pay around \$4 million annually. BMI wants 70 percent of this figure, claiming that it cannot otherwise exist as a viable competitive

(Continued on page 10)

MIOA in Major Sales Drive

NEW YORK—Musical Isle of America is mounting an aggressive sales drive to its 100 new customers, with 100 representatives from the seven MIOA offices contacting retail outlets to plug the company's varied services for records and tape. Armed with a colorful, album-size booklet, sales representatives will contact department stores, campus shops, conventional music stores, drug stores, card and gift shops, and variety stores. Sampled out for spring concentration will be national and regional MIOA markets that are now being serviced from distant depots. The big pitch will be service and personal contact on a regular basis.

MIOA's move is motivated by its belief that outlets today are not satisfied with the service and value from various racks. MIOA cites various reasons for this:

1. Often the shipping point is out of the market so there is a delay in getting records
2. Sales representatives often are primarily inventory takers rather than merchandisers, and
3. Single record merchandising is often out of tune with the local market demand and several weeks ahead or behind in service.

CBS Intl Confab on July 28-29 in Bahama

NEW YORK—CBS International will hold two days of meetings, Tuesday-Wednesday (28-29) at the King's Inn, Freeport, Grand Bahama, prior to the Columbia Records Sales

Convention which kicks off there Thursday (30). Every continent in the world will be represented in the meetings, which will be attended by executives of CBS International companies in 16 countries. Harvey Schein, president of CBS International, will chair the sessions.

In addition to the representatives from each subsidiary, the CBS International regional offices will be represented by: Paul de Roover, vice president of European operations; Manuel Villarreal, vice president of Latin American operations; and Bill Smith, vice president of Australian operations.

The two-day sessions will cover various aspects of the CBS business with special emphasis on the areas of long-range planning, the international tape market, promotion, music publishing, record licensing and a&r.

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Chappell Slates Wide-Ranging Schedule of New Publications

NEW YORK—Norman Weisler, vice president and general manager of Chappell & Co., presented a wide-ranging schedule for the firm's first national sales convention last week. The meeting was held July 16-17 at the Friars Club, and the Chappell offices in New York, to mark the first time in Chappell's history that the company had gathered its creative, promotional, and national and local sales forces together for an integrated approach to sales.

Chappell will initiate its current program with two newly

released folios, "Hear and Now" combining such hits as "Na Na Hey Hey Kiss Him Goodbye," "Don't Wake Me Up in the Morning, Michael," "You're the Sound of Love," with Chappell standards. A third volume in the series is already in production. The folios are an outgrowth of Chappell's new association with the MRC publishing division of the International Recording and Bands groups, which represent a large source of contemporary material. Also culled from the MRC catalog is a "Gasoline Alley" folio with music from Rod Stewart's Mercury album of the same title and

his best-selling "Rod Stewart Almanac."

Simultaneously released with the "Hear and Now" volumes is "If You Let Me Take You to Your Heart," "Can't Touch You," Ronnie Dyson's current Columbia hit. Coming out shortly and following the chart trend is Buddy Miles' "Them Changes" and "I'm Rememb' Summer Morning," performed by Buddy Fair. A Tori Bennett folio, "Tori Bennett on Broadway" containing songs the artist has recorded, will also be issued.

New Series

Weisler also presented the new Thunderbird Series, Chappell's first schedule of rock marching bands and publications. Stressing the theme of marching bands with a contemporary beat are "Na Na Hey Hey Kiss Him Goodbye," "Why Can't I Touch You," "Rebels-Nova," "Swing Chariot," "On a Clear Day," "Buckle Down, Winslow," and "Cherry Pink and Apple Blossom White."

In odometer of Richard Rodgers' 50th anniversary in the theater, "The Best of Rodgers" publication was presented including an "Oklahoma" marching overture in country style, "Richard Rodgers Symphonic

(Continued on page 4)

MGM, Stigwood In Bloom Drive

NEW YORK—MGM and the Robert Stigwood Organization are launching a promotion drive for Bobby Bloom, signed to the L&R (Levine Resnick) label.

The promotion centers on the single "Montage Bay," b/w "Try a Little Harder" and an album, "The Bobby Bloom Album." Highlighting the promotion is a special film produced by Gene Ween and featuring Bobby Bloom. The film will be shown to television stations throughout the country. MGM also plans to place special radio spots through their distributors. Bloom and Rick Sidoti, West Coast promotion manager for MGM, are working with record stores, one-stop and dealers on behalf of the single and the album. Bloom is best known for his compositions "Indian Giver," by the 1910 Fruitgum Company, and "Money Money," by Tommy James and the Shondells. Both were million sellers.

Shuman Will Score AA Film

NEW YORK—Mort Shuman, songwriter-performer, will take a crack at film scoring with "Allied Artists' "Romance of a Horsefright." The music for the film will be published by Allied Music Co. No deal has been set as yet for the soundtrack album. The movie will star Yul Brynner, Eli Wallach and Laine Kazan, and will be directed by Abram Polonsky.

Shuman wrote and appeared in the off-Broadway musical

"Jacques Brel Is Alive and Well and Living in Paris," which was recorded by Columbia and he recently debuted on Warner Bros. Records with the LP, "My Death," which he also wrote.

Mooney Makes Videocartridge

NEW YORK—Art Mooney, hit-making master of the golden fifties, has made his hayday in the early 1950s, has entered the audio-visual production field with a one-hour cartridge program which recaptures the glamour and romance of the big band period. Production is titled "The Art Mooney Show—Starring the Golden Years of the Band Era."

Mooney is already in discussions with several local companies which are already scouting for the new medium.

Mooney produced the show outdoors in Palm Beach, Fla., using shots of the Colonades

Hotel and yachting and resort scenes. The program is intended as the first of a series. Prior to making the program Mooney made a careful study of production techniques and studio and product costs for the new entertainment medium. Some Mooney's big disks were "I'm Looking Over a Four-Leaf Clover," "Baby Face," "Nuttin' for Christmas," "Toot Tootie Goodbye" and "Bye Bye Blackbird."

For More Late News See Page 70

FORE Planning 'Identity' Convention Oct. 28-Nov. 1

NEW YORK — To establish its own identity, the Fraternity of Recording Executives will hold its annual convention Oct. 28-Nov. 1 at the Eden Roc Hotel, Miami. Last year, FORE's convention was held in conjunction with the annual convention of the National Association of Televised Radio Stations. The NATRA convention is set for Aug. 19-23 at the Red Coach Inn in Houston.

Working on the schedule of events for the FORE convention will be Buzzy Willis, RCA Records, and co-chairman Aki Akesson.

Willis pointed out that FORE executives will meet with NATRA executives during the NATRA convention in Houston "regarding plans for some projects together." He said that FORE members would continue to be a part of NATRA and there was no particular reason for having

separate conventions except for the need of FORE to gain a separate identity.

In a recent FORE board meeting, Willis and Aleong were named program chairman; Sidney Miller of Fame Records was named publicity chairman with co-chairmen Ted Williams of Atlantic Records, Stanley Granger of Tangerine Records is entertainment chairman with co-chairman Madelon Baker of Audio Art Records. Dave Clark of Duke-Peacock Records is chairman of the scholarship drive. Buddy Scott of Starkey King Records has been named grievance chairman. Richard Simpson is financial chairman.



BEN KAROL of King Karol Record Shop in New York, greets guests at a reception July 14 at New York nightclub. Burdon and War performed for nearly 200 dealers, distributors, and members of the press.

Chappell in Folio Surge

• *Continued from page 3*

Marsches for Concert Band arranged by Robert Farmon and publications from Rodgers forthcoming musical, "Two by Two." Already in print are "Rodgers and Hammerstein's 'The Sound of Music' and Rodgers and Hammerstein's Revised" folio. Roundout Williamson catalog is the continuing series of Pixie Judy piano folios featuring music from the musical repertory company for children.

In line with Chappell's new methods of marketing and merchandising to suit the firm's enlarging contemporary scope, Weiser outlined the institution of regional clinics and workshops to be set up across the country. The clinics will showcase Chappell music as conducted by the company's Rental Library Director, Louie Brundin, and a number of top composers associated with film including Morton Gould and Jule Styne.

The meeting also covered Chappell's accelerated program in the educational field, again stressing contemporary material in the octavo line.

Quad Issues Singles Monthly — LP's on Demand on Airplay

LOS ANGELES — Quad Records has formulated a release pattern and plan which label chief Al Perry says will enable it to give a maximum of effort on all product released.

Called "single/12," the plan provides for Quad to release singles at the rate of one per month for the next year while there is an adequate demand or sufficient amount of single airplay. First single to come under the new plan will be "Davy" by Annette Ferra, which is slated for Aug. 3 release.

"To release LP's before demand or sufficient amount of single airplay becomes evident," said Perry, "is a waste. All you do is saturate the market and throw away an artist's chance to make it." Saturation of product, Perry feels, by individual

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Frank Co. Forms Label—No Regular Release Schedule

NEW YORK—Campus Artist Records, Ltd., has been formed by Campus Artist Consultants, Ltd., according to Gene Frank, president. Frank explained that the label, which will not release on a regular schedule, follows his firm's con-

cept, which also saw the formation of Campus Artist Music Group (ASCAP) and Campus Artist Tunes (BMI), which are administered by Chappell & Co. worldwide.

Frank stressed that product would be chosen on a selective basis and released "only when it is right and not because we feel we must meet some kind of production quota." The concept includes "total involvement" in all areas of their artists' careers. "We know that the artists are part of a consumer group which must be reached and we also realize that there has been a tremendous lack of understanding of what was happening in the minds of our bread and butter consumer market (ages 17 to 24)."

Campus Artist Records will announce the title of its first LP in September. According to Frank, "This will be the only LP of its type and will be a collector's item." Patrick West Associates has been appointed to handle public relations for the label.

Hysterical Society, Pylodur Spot Tie

NEW YORK — The New York Hysterical Society, a production firm operated by Vic and Harvey Cowan, has contracted to do all radio spots promoting Pylodur Tie.

Youmans' Agent Maps Drive on 'Nanette' Score

NEW YORK — Robert Lissauer, managing agent for the Vincent Youmans Co., is mapping out a drive on the late composer's score for the musical "No No Nanette," which will be revived on Broadway this fall. "No No Nanette," which was produced 1926, was one of Youmans' biggest hits.

"No No Nanette" contains two of Youmans' most enduring works, "Tea for Two" and "I Want to Be Happy," both with lyrics by Irving Caesar. Three new tunes, taken from Youmans' unpublished melodies, with new lyrics by Irving Caesar, will be included in the show.

The revival of the musical is being produced by Cyna Rubin and Harry Righy. The show is scheduled to reach Broadway during Thanksgiving week. The production will be directed by Babs Berkley and will star Ruby Keeler.

Lissauer, in conjunction with

The Big Three, Warner Bros. Music and T.B. Warner, will launch a drive, directed at producers, artists and their managers, and record companies employing special demonstration records, lead sheets and background information on the composition.

The push is expected to cover the full range of Youmans' compositions, in addition to those which are included in the "No No Nanette" score. Among the other titles in the drive are "Great Day," "Carry Me Back to Know That You Know," "Through the Years," "Time on My Hands," "Without a Song," "More Than You Know," "Hallelujah," and "Sometimes I'm Happy."

Concurrently, the revival of "No No Nanette" will reach Broadway on the golden anniversary year of Youmans' first published song, "The Country Cousin," in 1920, when Youmans was 21.

Cuoghi, Hi Records Chief, Is Dead in Memphis at 47

MEMPHIS — Joe Cuoghi, a recording pioneer in Memphis with his Hi Record Co., died July 12 after a heart attack. He was 47. He had suffered a heart attack in 1966.

Services were held at St. Louis Catholic Church in Memphis on July 16, with burial in Calvary Cemetery.

In 1956, he became president of Hi Record Co., formed after he bought the Royal Theater at 1320 State Landis Ave. He discovered such artists as Carl McWayne, J. B. Loyd and the Bill Black Combo.

Cuoghi also discovered Murry Kellum; Gene Simmons, who recorded "Haunted House"; Willie Mitchell, Ace Cannon, and Parsons and Donald Cannon.

Never content to be working with just one project he continued to expand his operations with his partner, John Novarese, as they combined operations including Poplar Tuner Music, which owned numerous juke boxes in Memphis and the Mid-

south. He was also president of Hot Line Distributors and was a partner in another music store besides, Poplar Tuner, Pop Tuner and JEC Music Publishing Co.

He was one of the 13 original members of Memphis Music Inc., recently formed to promote the music industry of Memphis. It was Hi Records that revitalized the Memphis music industry following the success of Sam Phillips and his Sun Record Co. operations.

Cuoghi discovered Bill Black and formed the Combo after Elvis Presley entered the Army. Black had been Presley's bass player. After Presley entered the Army, Cuoghi began recording for Hi and became one of the label's top sellers. Cannon, who had played on tour with the Black Combo, then joined the Hi stable of artists and made his first record a big one in "Tuff."

He leaves his wife, a daughter, his mother, a brother and three sisters.

Phoenix House, Brown Tie On 'Happening' on Aug. 30

NEW YORK — Phoenix House, local drug rehabilitation center, is teaming with a major music commercials firm—Marc Brown Associates—to produce Aug. 30 "Happening" on Harrington, involving not only leading rock groups but everything from skydivers to the Goodyear blimp.

Richard Simon of Marc Brown Associates is lining up artists for the special event, which is free and will commercials be running in the drug war in New York. Free ferry service from City Island has been arranged for people wishing to attend the event.

"The only problem is that we've run into so far is that many artists are reluctant to participate in the event," Simon said.

Phoenix House, which now operates the nation's largest campaign against drug abuse, was started in 1967. Approximately one-third of all Phoenix House residents are under 21; the organization has admitted

drug abusers as young as eight years old.

Artists wishing to participate in the event, which is sort of a thank you to Phoenix House, may call Simon at 688-2847. Another project under way is Marc Brown Associates' educational film against drug abuse intended for distribution to schools.

Gold Awards

The "Boyz" sixth Elektra album, "Absolutely Live," has achieved sales of over a million and was certified as a gold record by the RIAA. "Absolutely Live" is a deluxe two-record set compiled from live Doors performances over the past year.

JULY 25, 1970, BILLBOARD

It's not every day the title of an album
speaks for itself.

C 30096

John Davidson

Everything Is Beautiful



Let It Be
Raindrops Keep Fallin' On My Head
Bridge Over Troubled Water
Easy Come, Easy Go
Everything Is Beautiful
Reach Out And Touch
Politician
What Are You Doing the Rest of Your Life?
I Got Love
Something
Five O'Clock Shadow

John Davidson.
A familiar name on the charts.
Which is understandable.
His new release is
"Everything Is Beautiful."
And it's filled with the best of
today's hits.
And that pretty much speaks
for itself.

On Columbia Records™ and Tapes

This One



Here's our plan:

3,281 awfully hard-sell AM radio spots.

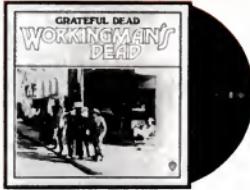
36,450 square inches of unavoidable space advertising.

Plus billboards atop the Fillmore West, on the Sunset Strip, and many elsewhere, beautifying America coast to coast.

Plus posters, stickers, badges, and numerous intriguing merchandising goodies.

And the two-continent Caravan of Love tour, sure to be the most talked-about series of concerts this year.

This is the album:



1869

This is the single:

"UNCLE JOHN'S BAND"

7410

All these delights are planned to urge even farther up the charts the group that David Crosby (in a recent Rolling Stone interview) calls "...one of the best bands in the world."

On Warner Bros. records and tapes

Fox Has Ga. (Piracy) on Its Mind

• *Continued from page 1*

Evil Eye Music, Inc., Bluebook Music, Inc., Central Songs, Inc., and Dakar Productions, Inc., are the music works entitled "All I Have to Do Is Dream," "It Never Fall in Love Again," "Crimson and Clover," "Sugar, Sugar," "Get Down Tonight on the Corner," "Bad Moon Rising," "A Boy Named Sue," "Everybody's Talkin'," and "Big in Vegas." Additional compositions are expected to be identified.

One action was instituted in the Columbus District Court against B.L. Cathey, doing business as Interstate Supply Co., and Mrs. B.L. Cathey. Ac-

Blue Thumb's New Color LP

LOS ANGELES—With Dave Mancini's multicolored album, "Mama Told Me," due in late August, Blue Thumb's next "Stereo Color Collage" LP will feature three veteran blues performers.

The LP, "Buddy and the Juniors," is slated for an August release, according to label president Bob Krasnow. Featured are Buddy Guy, Junior Wells and Junior Mance.

The colors used on this blues LP differ from those blended in the "Mama Told Me" LP, which is Blue Thumb's fastest selling and fastest moving album. Various shades of black and white are blended into the vinyl "to match the deep emotion of these blues musicians," Krasnow said.

According to Al Berman, managing director of the Harry Fox Agency, a substantial amount of investigative time was required to locate the Cathys, who have been operating out of several unlisted Columbus locations. Also partly to the Columbus action are Edwin A. Mandel, doing business as Dr. Jive's Record Shop and Dr. Jive's Record City, Inc., and King, Inc. Both Mandel and Music King are alleged to be retailers of the illicit tape recordings. According to Berman, their jointer as parties to the action is part of the Agency's enforcement policy. Some of the once retailers and distributors who appear to ignore all warnings of the consequences of trafficking in bootleg recordings.

In the action brought in the Atlanta District Court, the defendants are Peter J. Rosent, owner of business as Clark Record Sales Co., and Custom Distributors, Inc., doing business as Audio Tape Cartridge Co., and as Audio Video Services. According to Berman, Rosent's company was closed in with that of Charles J. Schafer of Augusta, Ga., against whom suit was previously instituted in the U.S. District Court in New York. Last summer, however, Berman claimed, appears to have a separate bootleg operation with its own labels and programs, but uses many of the same musical works.

In the action instituted in

the Augusta District Court, the defendants are Lowell R. Dorn and Stereo City, Inc. Dorn, according to the suit, is believed to be executive vice president and general manager of Stereo City, Inc., a retail shop in a shopping center in the Augusta area. It too, according to Berman, is involved in the distribution of recordings which are tied in with the subject matter of the New York suit against Schafer.

According to Berman, several bootleggers are expanding their operations in the Southern states in the belief that they have a sanctuary there. He said, "These Georgia operations are designed to dispel this illusion." There is no place in the U.S. where agency publishers will permit bootleggers to operate. Our principals will vigorously enforce the laws in the U.S. to eliminate this evil," he said.

Berman indicated several other actions may be filed shortly in various other Southern states where distributors and retailers or bootleg recorders may be cavalierly disregarding the rights of the Agency's publishers.

The legal action against bootlegging is being handled by Abeles & Clark, New York attorneys.

Crisis Sparks New La. Jukebox Assn

• *Continued from page 1*

operators and the lawmakers grew out of a Life magazine expose April 10. On an individual basis, operators fought broadly drawn bills aimed at curbing gambling games and aimed at ticketing and licensing of juke boxes and games. Owners of bars and taverns helped as telegrams poured into Baton Rouge, the Capital.

Over 50 jukebox operators and distributors met here in a meeting called by Shreveport distributor and operator Tom Hughes and Baton Rouge operator Bob Rooney. "If this controversy over the bills doesn't bring operators together now, nothing will," Hughes said referring to earlier futile attempts to organize an association here.

It is the general contention among Louisiana operators that their industry is being used as a scapegoat for the unfavorable publicity directed at the state government regarding alleged connections with organized crime.

The formation of an association, they believe, is the only viable means against further legislation.

isolate attack. Louis Boasberg, New Orleans Novelty Co., told the group: "If the entertainment industry would unite its voting and monetary strength, nobody would kick us around. Only in union is there strength." Referring to attacks on the coin machine industry by Aaron Kohn, director of the Metropolitan Crime Commission of New Orleans, Boasberg said that the commission was not trying to eliminate crime but pinball machines. "We've borne the brunt of Kohn's campaign," he said. "He's painted this industry to be the blackest worst in the country and blames everything on us from local crimes to the Viet Nam War. Only through organization can we combat propaganda and make the politicians listen to us. We want legislation to help and not destroy the industry, not to destroy it."

Bob Nims, president of Lucky Coin Machine, Inc., in New Orleans, stressed even further the need for organization: "We need an association to represent operators and to look after their interests in the state legislature. We haven't got our story across to the general public. Our industry contributes, on a pro rata basis, more to the economy of this state than any other. I'd like to see this industry patterned after successful organizations in other states, as well as the national trade association, Music Operators of America (MOA)." Nims, who is a vice president of MOA, suggested that the Louisiana organization

(Continued on page 51)

Moman Sues for \$1.2 Mil

By JAMES D. KINGSLEY

MEMPHIS — A \$1,250,000 suit has been filed in federal court here by record producer Lincoln W. (Chips) Moman against Leopoldo, Ark. plantation owner Donald H. Crews.

The suit charges Crews was negligent in failing to make repairs at two studios of needed equipment for record production.

The suit contends Moman was promised 50 percent of the stock in the two recording companies in June 1965, in exchange for Moman's share of certain recording royalties earned by a Memphis-based rock 'n' roll group.

The suit maintains that Crews had only 75 percent of the stock in the two companies, instead of the full ownership claimed by Crews. On May 14 Crews filed triple damages of \$1,800,000 in Chancery Court in Shelby County against Leopoldo. Crews charged Moman "fraudulently and deceptively" contracted with recording art-

ists previously employed by the two to work for Moman exclusively, causing Crews large financial losses. One of the groups reportedly was the Box Tops.

operators and the lawmakers grew out of a Life magazine article April 10. On an individual basis, operators fought broadly drawn bills aimed at curbing gambling games and aimed at ticketing and licensing of jukeboxes and games. Owners of bars and taverns helped as telegrams poured into Baton Rouge.

Over 50 jukebox operators and distributors met here in a meeting called by Shreveport distributor and operator Tom Hughes and Baton Rouge operator Bob Rooney. "If this controversy over the bills doesn't bring operators together now, nothing will," Hughes

said, referring to earlier and futile attempts to organize an association here.

It is the general contention among Louisiana operators that their industry is being used as a scapegoat to shield the unfavorable publicity directed at the state government regarding alleged connections with organized crime.

The formation of an association, they believe, is the only viable means against further legislative attack. Louis Boasberg, New Orleans Novelty Co., told the group: "If the entertainment industry would unite its voting and monetary strength, nobody would kick us around. Only in union is there strength." Referring to attacks on the coin machine industry by Aaron Kohn, director of the Metropolitan Crime Commission of New Orleans, Boasberg said that the commission was not trying to eliminate crime but pinball

(Continued on page 70)

Billboard

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969

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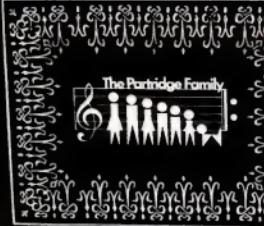
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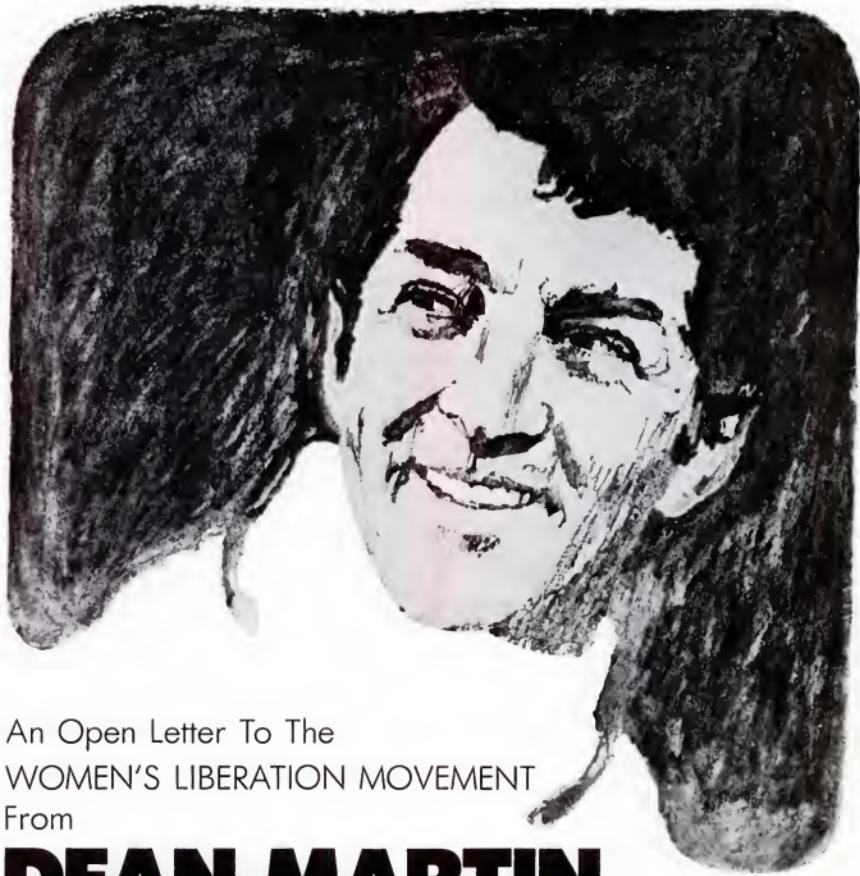
State & Zip. _____

Type of Business _____

Title _____



DON COOPER, seated, center, Roulette artist, displays his new LP to, left to right, seated, personal manager Pete Shanahan and agent Ron Rainey, and standing, left to right, IFA executives Ed Rubin, Ralph Mann, Jeff Dinofer and Andy Kaufman.



An Open Letter To The
WOMEN'S LIBERATION MOVEMENT
From

DEAN MARTIN

Can Be Heard On His New Smash Single (R0934)

MY WOMAN, MY WOMAN, MY WOMAN, MY WIFE

Dean Martin's back in the hit column. Back with producer Jimmy Bowen. Back with lucky Reprise Records. And out soon with a new Reprise album, also called "My Woman, My Woman, My Wife" (RS 6403). Take that, ladies.

Impulse Producers Giving Acts Double-Edged Effect

LOS ANGELES—Ed Michel and Bill Szczyzynk are going to cross production of acts for Impulse, the ABC jazz line. Guitarist Howard Roberts is the first artist to receive the dual production emanation.

Normally, Michel handles blues and jazz product; Szczyzynk is more attuned to pop sounds. "We can look at the same artist and see two totally

different sides. We are listening for totally different things," Michel said. Michel recently put together a sampler of new impulse artists which is being used by broadcasters. The sampler idea is part of ABC's new marketing interest in jazz. This interest is being generated by the company's new president, Jay Lasker.

Artists covered in the first impulse release since Lasker was promoted to the presidency after managing the Dunhill subsidiary, include John Coltrane, Alice Coltrane and Pharoah Sanders, Buddy Mooton, Ahmad Jamal, Archie Shepp and Cliff Coulter, a new performer.

Michel worked on all these LP's, and as a result of ABC's new management team, the word has gone out to get behind impulse titles with promotional efforts.

Sanders is impulse's hottest LP seller. There are 16 names on the label's catalog and 10 on the bluesway line. Having gotten

(Continued on page 70)



Bob McGrath entertains at Sears stores in Chicago, in a promotion for his new album, "Bob McGrath From Sesame Street." McGrath is also making personal appearances in New York, Boston, Washington, Cleveland, Detroit, Atlanta and Montreal.

Media Creations Lists Earnings

NEW YORK—Media Creations, Inc., reported fourth-quarter revenues of \$3,579,760 for the year ending Dec. 1, 1969. Net earnings equaled \$199,503 and earnings per share of common stock were 27 cents. These figures are based on a pro forma combination of the earnings after giving effect to a pooling of interests and purchases of two companies including Wakeford-Orifoff, Inc., and J.H. Film Services, Inc.

Treated as a pooling of interest in the statement is Music Publishing, Inc., a company with subsidiaries owning the musical compositions and properties of John Barry. From July 2, 1969, the date of the completion of the above acquisitions, through Dec. 31, 1969, Media Creations and its subsidiaries derived total revenues of \$1,673,688, net earnings of \$102,930, and earnings per share of 17 cents.

ASCAP, CBS-TV In Court vs BMI

• Continued from page 3

four music writers and publishers. BMI has already been forced to reduce certain payments to its members by 20 percent. (ASCAP and NBC already have a \$4.2 million interim deal.)

Judge Lasker is expected to have a ruling on the hearings by the end of the month.

Pickwick Registers 22% Rise in Income for 9 Mos.

NEW YORK—Pickwick Records has posted a 22 percent rise in net income for the first nine months of fiscal 1970.

The company, an independent merchandiser of economy-priced records, attained profits of \$2.4 million, or \$1.29 a share, with a 7 percent increase in sales to \$47.1 million. It was the eighteenth consecutive nine-month period in which the company showed increased sales and earnings.

According to Seymour Leslie, Pickwick's chairman, "The continued rise in the record business is attributable to a variety of factors, not the least of which is that recorded music is still one

of the least expensive forms of professional entertainment for the consumer."

He added, "In addition this industry has exercised wise discretion in maintaining relatively stable prices even though production costs have risen at a rate parallel to most other industries."

Lib/UA Trims Album Output

LOS ANGELES—Liberty/UA has initiated a policy of reducing its product releases. There are eight LP's in the August release for example. The intention is to concentrate on greater production and merchandising for each product.

Artists released on Liberty/UA include Canned Heat, Dennis Yost and Classics IV. Jimmy McGriff is Blue Note's solo artist in the package. It is topped by Shirley Bassey, who is backed by Shirley and the Blues, and Boffalongo, a new rock group. UA Latino's attractions are Tito Rodriguez and Ricardo Rey.

L.A. NARAS Holds Talks on Awards

LOS ANGELES—Lee Young, president of the local NARAS chapter, will hold a special meeting Wednesday (22) with officials of the company to discuss top level awards to the Academy's current awards and categories structure. The meeting is slated for the Brown Derby.

Market Quotations

NAME	As of Closing, Thursday, July 16, 1970					
	High	1970	Week's	Vol.	Week's	High
	High	Vol.	Low	Vol.	Low	Chg.
Admiral	145	495	120	756	7	+ 15
ADM	145	195	120	250	25	+ 10
Amer. Auto. Vending	11	515	15	556	316	+ 16
Amplex	495	136	440	1056	155	- 16
Automatic Radio	275	356	99	756	656	+ 16
Auto. Ret. Assoc.	740	975	740	200	200	+ 25
Capitol Ind.	331	619	266	716	676	+ 16
CBS	495	249	649	2776	2516	+ 25
Cirrus	3116	624	197	1116	1016	+ 16
Columbia Pictures	155	5	55	5	5	+ 16
Crown Corp.	158	965	105	1256	1186	+ 25
Disney, Walt	158	105	95	416	476	+ 16
General Electric	776	606	1724	696	75	+ 7
Gulf & Western	2056	915	784	1116	12	- 15
Hannover Corp.	1656	756	86	916	856	+ 16
Harvey Group	1256	8	25	274	256	+ 16
ITT	6015	3025	3825	3516	3316	+ 16
Interstate United	1514	464	286	1516	1516	+ 16
Japan Service	21	21	20	2416	2316	+ 16
Mack's	19	854	95	9	856	- 16
MCA	2516	1426	156	1246	1426	+ 16
Metromedia	2995	1256	14	1456	1256	+ 16
SM (Mines, Mining Mfg.)	11456	294	179	1116	1116	+ 16
Montere	7056	31	441	3316	3116	+ 16
No. Amer. Phillips	5456	2016	2016	2016	2016	+ 16
Paramount International	2056	230	2116	2116	2116	+ 16
RCA	3416	1855	2095	1916	1816	+ 16
Servicem	8116	12	229	1316	1216	+ 16
Supercolor	1526	11	226	1216	1216	+ 16
Tenn Corp.	2056	416	193	616	596	+ 16
Transamerica	3636	1116	1173	1256	1256	+ 16
Transidental	1746	1446	1446	1446	1446	+ 16
Triangle	1716	1016	31	1316	11	+ 16
20th Century Fox	2056	6	798	916	795	+ 16
Vendo	1716	10	42	1116	1016	+ 16
Ward's	15	246	246	2116	2116	+ 16
Wurlitzer	15	9	16	1016	916	+ 16
Zanith	3756	2216	263	2516	2516	+ 16

OVER THE COUNTER*	As of Closing, Thursday, July 16, 1970					
	Week's	Week's	Vol.	Week's	High	Low
ABCO Ind.	516	5	5	516	516	516
AIStapes Inc.	416	316	35	116	116	116
Arts & Leisure Corp.	116	116	116	116	116	116
Bally Corp.	916	916	1446	1446	1446	1446
Cassette Corp.	116	116	116	116	116	116
Creative Management	9	816	816	816	816	816
Data Packaging	8	516	456	516	516	516
Diebold, Inc.	216	216	216	216	216	216
Faraday Corp.	1016	916	916	1016	1016	1016
Fidelity	316	316	716	316	316	316
Genes Lejeune	716	616	616	716	716	716
GTE Corp.	7	716	716	716	716	716
Goody, Sam	8	716	716	816	816	816
ITCC	15	1/16	1/16	15	15	15
Jackie	15	1/16	1/16	15	15	15
Kone Electronics	8	316	216	316	316	316

*Over-the-counter prices are shown as "bid" (as opposed to "asked"). Bidder is the bid for the asked price of the security. When the asked price is higher than the bid, the difference is the spread. The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.



TO ISLAND RECORDS, 155 OXFORD ST., LONDON W.1. ENGLAND
ATTENTION CHRIS BLACKWELL

ANXIOUS TO RELEASE NEW FREE LP, "FIRE & WATER", PLEASE RUSH PARTS
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CHUCK KAYE
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FREE



Free's "All Right Now," mind you, is not a single to be dealt with casually. Indeed not. Truth be told, it was only the breakneck dash to the top of new English super-phenomenon Mungo Jerry that deterred it from becoming Number One. A&M 1206.



He loves you.



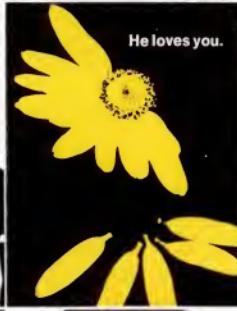
He loves you not?



He loves you.



He loves you not?



He loves you.



They love you!



As the singer-dancer-comedian lead of TV's "H.R. Pufnstuf," erful Jack Wild completes the tricky transition from wonder child to star with an important future.

Two new singles from two new albums
"The Jack Wild Album" SKAO-545
"Kurt Russell" SKAO-492

Testy as an open-faced peanut butter and honey sandwich, welcome es that special ring of the love season—by two Disney stars Kurt Russell. Exactly for end about youth's first love season.



Study Reveals Disk Service To 75% of Stations Sagging

Continued from page 1

Alaska, range from no record service at all—even in markets of several hundred thousand people. In some cases, that is, after a radio station has helped break a record, local distributors are failing to stock retailers in the area.

A majority of stations report slow service and virtually no communication with anyone in the record business, and that telephone calls and letters fail to be returned.

A great number of stations report that even when they do

Cleveland Adds & Modernizes

CLEVELAND—Cleveland Recording Co. will build two new studio complexes and will modernize its facilities to include new consoles, tape duplicating equipment and a music synthesizer unit in its present 16-track facility. Two new studio employees, Kenneth Hamann and John Hanson, recently bought the recording company from its original owner, Frederick Wolfe.

Hamann has been the engineer on hit records such as "Time Won't Let You," by The Outsiders, and "Green Tambourine" by the Lemon Pipers. More recently he has engineered all the Grand Funk Railroad releases which were recorded at his studio.

Hanson has taken charge of audio for radio and television produced at the company. He is a veteran radio engineer having spent 11 years with WDKO. Hanson also handles all industrial accounts for the company.

If Inks With Cap for U.S.; Promo Tour Set

NEW YORK—U.K. group, If, which has Capitol for the U.S., has been booked for a promotion tour, starting Aug. 3 at the Whiskey, Los Angeles, for seven days. Dates include the Aragon Ballroom, Chicago (14), and five days at Uanagon, New York.

The seven-man group will split into three units and visit several cities, accompanied by Capitol promotion men, to meet local disk jockeys and media writers.

receive records, the disks are for a different format station.

In many situations, the problem is a matter of lack of communication. Dan Clayton, program director of WPOP in Hartford, said that one of the things which would help to improve the record rapport in the record industry would be "easier access to company executives with suggestions concerning broadcast problems. Suggestions are often stopped at the promotion levels and fail to get to the sales and/or executive levels."

A general complaint was that record companies will send copies of new records, but never the natural hits.

Record problems were not limited to the U.S. John Wada, a disc jockey in Honolulu, said that one of the problems there was "some record distributors refuse to order product and thus we are forced to remove 'hits' from the playlist. Record companies insist on getting paid for the distributors."

The 10,000-watt Top 40 station adds three to eight new singles a week.

Bob Wallace, program director of KRCB in Council Bluffs, Iowa, voiced a similar complaint. He thought record companies should coordinate record stores' stock with what's actually being played on the air.

Jimmy P. Stagg, program director of WCFL, 50,000-watt Top 40 station in Chicago, said that the record companies he had been working with were: No stock after record has been added to the station playlist; Placing the responsibility of getting sales information on radio stations instead of supplying information to them; Not getting exclusives.

Slow service seemed to be a primary plight of the medium and small market stations—which state they're serviced long after the major market stations. "It's like getting a new record they can get on KFRC or KYA." This practice limits the amount of time promotion men can spend with other stations since they must concentrate on these small stations in that area. "In all these energies must go in this direction, it's damned poor policy!"

Fish at WJHL in Jacksonville, Ill., said that metro stations were getting records two to three weeks before he did.

Lack of proper service affected the format of many radio stations. John Carlile, program director of easy listening and Top 40-formatted WNAW in Annapolis, said that he had discontinued playing album cuts because he no longer received them from distributors.

One complaint common to many radio stations was that voiced by program director Harold Blackman of KHAP, a country station in Aztec, N.M.: "When the stations get big, the distributor drops service to you." Program director Bob DeLeon, KFIV in Modesto, Calif., also said much the same thing.

Al Nelson, program director of KRLC in Lewiston, Idaho, said he felt, "With no new records they use to get new copies by giving many extra copies as giveaways to big market stations and have none left for smaller markets."

There were several people who had no complaints about record companies, including program directors Harold Drew of WBBW in Augusta, Ga.; Pat McMahon of KIRZ in Phoenix; and Len Talbot of WFEA in Manchester, N.H. But the general situation at a vast majority of stations is dissatisfaction with record companies. Program director of 50,000-watt Top 40 station WPTR in Albany—Troy—Schenectady, N.Y., said that one of his major gripes is the record companies' attitude toward him: "My competitor is playing a record and he's about to send it to you."

Sean O'Callaghan, program director of KLOK in San Jose, Calif., said his biggest peeve is with record companies who pay them to record men "on the basis of how many records they can get on KFRC or KYA." This practice limits the amount of time promotion men can spend with other stations since they must concentrate on these small stations in that area. "In all these energies must go in this direction, it's damned poor policy!"

EDITOR'S NOTE: This is the first in a series of articles on the communication breakdown in the radio and music industries.)

TOMORROW

By ED OCHS

NOT ALL BLUES singers are blind black blues singers who are blind or blind or blue. Dig! Crippled Paddy Sanders, for one, is strictly blind, and he's not really crippled. From birth the pinkie of his right hand has refused to cooperate with the rest of his hand, but it wasn't until he went to Bellevue Hospital to correct the thing that he lost all use of his finger. Now that may not seem crippling, endearing more likely, but after the operation his pinkie, aggravated and suicidal, curled uselessly into his palm and hardened there, a waxy crippled pinkie. Now it's a pale, pale, a pale, pale, ugly beauty. Try to imagine it like that. God! But Paddy can't even unscrew the cap from a bottle of Wild Irish Mist, and at 28 he is not too old. Skin is the unicolor: pink Irish paleface, when was the last time you saw a white man? And he's generally quite content with his condition; poor, stoned, oppressed, enlightened limbo. As for his vision, Paddy probably needs reading specs, but in the long haul of things and history, he's judgeright and doesn't miss a thing. He's been getting it together from his porch in Brooklyn, plucking and cruisin' the frets of his big Gibson, waiting for the Steve Pauls and Jac Holzmanns, Bill Grahams and their talent scouts to package him. Waiting for the war to end.

Waiting in the Dark

Just the other night, Paddy was playing records for Tom and Two-Gun and Baby Caledonia—Melvin Van Peebles' "Lily Done the Zampoughi Everytime I Pulled Her Coatall." Talk played above it, charging the back ground with an air or instant party, and nobody really remembers hearing the tape of "Crippled Paddy" Sanders. He's helped out on the dark between J.F. Hutto, Lightnin' Hopkins, talk, smoke, flashes and television picture bright only, no sound. That in itself, is a nifty piece of programming. I remember hearing it now; he planted it on us, an act of shy sabotage, a poker plan. His best friend didn't find out until the next day that it was, in fact, crippled Paddy Sanders, playing records he had learned to play on his own. He's been repairing a recorder he had modified for a hot saxophone. As manager and partner to this dream, I can only pledge my loyalty to the wait, without the heart to tell him the truth. That Bill Graham is not interested, that the music business, life, doesn't work that way, that he might as well be a blind black blues singer. Crippled are the creative, for they are helpless in these last terrible years of vinyl-on-vinyl, cash & carry, early to bed & early to rise, no deposit, no return. They wander in the waste land, trying to survive, listening to the faces drawn, the voices high in the air of planes fighting, the deep reverberating grunts of bombardment, the hasty clamor of antiaircraft. And the voices, young and fatigued, of two comrades in a closed room in New York.

Brazilian Artist Goes Pop

LOS ANGELES—John Donato, the Brazilian artist, is being given a new musical direction to gear him as a popular artist rather than a Latin pianist.

He is the second performer among the new Thump, Hangover, guitarists Gabor Szabo having been brought into a more dynamic act by Tommy LiPuma, Blue Thump's skr director and co-owner in the company.

Donato, who just got with the band, is being produced by Emil Richards, percussionist turned aker man. Richards is taking Donato into a more per-

cusive state, with Richards among the 16 musicians on the dates currently being taped locally.

Jurgens Band Is Reorganized

CHICAGO—Veteran-handleader Dick Jurgens has reorganized his band on a permanent basis and is now touring the Midwest on a 10-city tour.

Flynn, who is being supported strong sales in the St. Louis, Chicago, Detroit, and Milwaukee areas on their Jurgens' album on the Amsterdam label.



BUDDAH RECORDS personnel, in costume, prepare to visit New York radio stations to promote Dorothy Morrison's "The Border Song (Holy Moses)." Ready for action are, from left, Ed Charles, Buddah's New York promotion manager; Frank Costa, general professional manager for Kama Sutra and Kama Rippa Music; George Hause, Buddah's vice president and r&b promotion director; Rick Sklar of WABC; and Buck Buddah, Buddah East Coast operations manager; and kneeling, Richard Smith, Buddah's Detroit promotion man; Ron Weisner, Buddah's director of artist relations; and Jerry Sharell, national promotion director.



A Division Of Columbia Pictures Industries, Inc.

Tape CARtridge

Atlantic, Ampex Tie On Promo, Selling

NEW YORK—One of the first steps in Atlantic's new tape relationship with Ampex, which will duplicate and market the label's product, will be to coordinate promotion and merchandising concepts. (The Ampex-Atlantic tie was exclusively reported in *BILLBOARD*, July 11.)

Bob Kornheiser, Atlantic tape sales vice president, said the "idea is to get maximum distribution and promotion of our tape product. By coordinating our merchandising ideas, he feels, 'our marketing is enhanced and our product receives widespread exposure.'

Atlantic will feed Ampex ideas and keep the tape company closely informed of product promotion. "We don't want to be left out of the loop," Kornheiser said, "merely because Ampex is doing our duplicating. We'll be very much involved in tape planning."

Atlantic's tape sales this year are "economically up over last year," according to Kornheiser, "with 8-track continuing to be the sales workhorse."

Cassette sales come in spurts, he said, with sales picking up around the holiday season and when equipment manufacturers come forward with hardware promotions. "My dis-

tributors tell me that prerecorded cassette sales are almost nonexistent, while 8-track continues to make steady headway."

Kornheiser believes prerecorded cassette sales might perk up when auto manufacturers offer cassette units as optional equipment at factory installed tape.

While many other companies are jumping on the 4-channel bandwagon, Atlantic is taking a wait-and-see attitude. Kornheiser said, "but we're certainly studying the market. It sounds wonderful, but will the consumer buy 4-channel equipment? If the public wants it, and a demand is created for the product, we will market 4-channel tapes."

He feels, at this point, that the 4-channel concept is a sales tool to stimulate consumer interest in tape. "I want to see more equipment on the market," he said, "but I don't see releases in 4-channel." he said.

It has been learned that the \$10 million mentioned in the initial report on the Atlantic-Ampex deal is a base figure which, owing to escalator provisions, could mount to virtually three times that amount.

Home Video Success Is Keyed to Standardization

LOS ANGELES—The future of video recorders is unquestionable bright, many say. But there are some unanswered questions concerning prerecorded home video entertainment.

And many of the questions will not be answered until the market achieves some form of standardization, believes Tom Bonetti, vice president and general manager of GRT Music Tapes.

The problem uppermost in the minds of most tape manufacturers in protection of rights," Bonetti said. "There are a myriad of copyright problems unique to home video."

Traditional methods of protection for tape with rights in material to be reproduced and sold take on different meanings when applied to software. According to Bonetti, "it is not clear whether both a license to mechanically reproduce and a license to distribute right and license would be necessary."

"If the manufacturer or marketer also controlled the rental to the consumer, royalty and license payments could theor-

etically be made each time the performance was leased. But this would be difficult to police on third party sales."

Perhaps a public performance license takes precedent on a lease, said Bonetti, or all three types of licenses apply.

"Then there is the question of payment of other usages to the various unions and guilds," he said. "There are clear cut but all affect the ultimate price at which home video entertainment will be sold or rented to the public."

Bonetti feels that the success of the home video market depends on the appeal of the software offered in conjunction with hardware manufacturers. Equipment producers must be more involved than they have been with the software of records or tapes or new computer programming, and they must be prepared to stimulate the software, he said.

"Selection of program material will be difficult. Video software has no counterpart and initial

(Continued on page 16)

Weltron Develops Home Unit That Can Be Adapted as Deck

NEW YORK—The Weltron Co. has developed an 8-track stereo tape home player which can be used as a self-contained sound system or adapted as a tape deck with other amplifiers and tuners.

The unit, Model WHP-100, is equipped with output jack for conversion to a tape deck. It also has two satellite speakers, and features an illuminated indicator light that gives exact channel location.

The Model WHP-100 is a low level, ten transistor unit with a frequency response of 50-10,000 Hz and an output power of five watts. Tape speed on the 8-track, 4-channel system is 9.5 csm/SEC, with a noise level of at least 0.3 percent (RMS).

The company has also developed an 8-track stereo tape deck which adapts to any existing stereo system. This unit, Model WTD-99, utilizes six silicon transistors and has a frequency of 5-15,000 Hz.

Videotape Giving Film Studios a Bright Picture

LOS ANGELES—No matter which direction the economy takes in coming months, prospects of motion picture studios look brighter than most other entertainment oriented companies.

The videotape market is the reason.

Firmly stated by many film executives, for instance, is their determination to explore and exploit their feature films on videotape field.

Such tactics are being employed by the 20th Century Fox, United Artists and Lion International Films. 20th will allow CBS to project its films on electronic video recording (EVR), while Lion and United Artists will make their films available to Avco's new EVR system.

Studios are in step with progress, but still to be convinced are theater owners who see it as a danger to movie house receipts.

Some companies in the videotape industry are trying to convince theater owners to take advantage of the profit potential in rentals and sales of prerecorded EVR cartridges to moviegoers.

"Grosses from such a venture could reach \$1 billion a year," said Robert E. Brockway, president of CBS electronic video recording division.

Brockway said that current movie house receipts from candy, soft drinks, popcorn, etc., are more than \$800 million a year, and that EVR cartridge rentals and sales could turn over \$1 billion a year by approaching 25 percent of present ticket grosses.

Many theater exhibitors contend, however, that EVR is a present danger and that videotapes are around the corner. (EVR is the electronic video recording system.) It is marketable, while cassette development is saddled with confusion concerning systems, nomenclature, potential costs, marketing ambiguity, etc.).

One way, however, are other exhibitors attempting to reach out with theater owners. It is not a question of "acceptance of the inevitable," said one. "We need them as a marketing station."

Impact Marginal. Contradict Solleveld, president of Philips Phonographische Industrie, who said that entry into the conventional film business would be "marginal, since the evening out syndrome would still favor big screen theaters." Exhibitors, he proposed, might even help itself adapt by adding cassette cartridge retailing to its candy and popcorn refreshment center.

Both Solleveld and Brockway feel that exhibitors should not restrict themselves to the cinema screen. Why should he not play an intermediary role, between producer and public?

"It is a paradox," Brockway said, "that the motion picture exhibitor has not participated in the aftermarket created by the motion picture, which has pro-

duced revenues from TV, records and books. Yet the theater owner built the market in the community, helped create the demand for these resultant products."

He wants theater owners to plan now for cartridge marketing, warning that the industry is moving rapidly and that failure to apply their advertising and promotion experience could result in others appropriating a substantial position in the cartridge field.

Would filmgoers spend upwards of \$1 each to rent and perhaps \$5 each to buy cartridges?

Vivitar Maps Changes, Dolby System Thrusts

LOS ANGELES — Judging from Edward O. Praeger, vice-president of Ponder & Best's newly formed Vivitar electronics division, the company would seem to have a lot going for it.

His plans are to thrust Vivitar into two relatively new areas: cassette changers and the Dolby sound reduction system.

Vivitar will introduce a cassette changer with an automatic reverse feature in its 1972 line when, hopefully, it will be ready to market at a reasonable price.

The second "breakthrough" Praeger is interested in for Vivitar is the Dolby system, which already is being utilized in one cassette model.

Praeger, who feels the Dolby is a "must have" item, is investigating this year, said the noise reduction concept will be in most better-priced cassette units in the future.

"There's no point in putting the Dolby in low-priced units," he said, "since the consumer would not receive the sound benefits it would provide. It's strictly geared for a better-priced system, where it is an imperative item."

"As the industry moves into more improved tape," he feels, "the need to remove the hiss becomes more important to the consumer, especially if the person wants the cassette player as a marketing station."

Praeger contends the consumer is willing to pay an ad-

"Yes," believes Brockway. "Studies show that the theater-goer who paid \$3.50 to see Fellini's 'Satyricon' would be interested in renting or buying other Fellini pictures as he leaves the theater."

Films would be supplemented by stocks of educational and enrichment cartridges and "how to" tapes. "The movie picture theater should become the home entertainment center of the community," Brockway said. "The theater lobby represents a partially utilized facility which ideally can be adapted as a marketing place for product."

ditional \$50 for a cassette player with a Dolby system. It soon will be standard to purchase a high-priced cassette system with a noise reduction concept, especially if it's kept in the \$225 range.

While he classifies the Dolby and the cassette changer as important industry breakthroughs, Praeger, right now, has little regard for the 4-channel concept.

He feels it is a "pick-me-up" gimmick for lagging sales in the electronics field and not a sound marketing tool, yet. More importantly, he said, it is up to the music manufacturers to provide a market for 4-channel and to create a demand for software.

"A sufficient effort has to be made to demonstrate to the public to convince hardware producers of this value of still another configuration," he said.

If and when the market is created by software manufacturers, Praeger said, then it behoves the hardware manufacturers to investigate quadraphonic sound. "If it does come, though, it will be in the discrete configuration—not in 8-track, and certainly not in 4-track," he said.

Even in reel, where the initial 4-channel breakthrough occurred, he said, it will come in the cassette market, where Vivitar is firmly at.

GRT Canada Moulding Module 8 Cartridge

TORONTO—GRT of Canada is now moulding its own Module 8 stereo cartridge in Canada. Ed Lawson, national promotions manager, explained, "the Module 8 is another step in GRT's program of increasing the Canadian content of its product—a program that applies to music as well as manufacturing."

With the growth of GRT, it has moved from distributing imports to assembling, duplicating and now having its own cartridges produced on the market, Lawson claims.

The Canadian content in music has increased as GRT has moved into releasing its own product as well as releasing a

wide range of Canadian Talent Library material in both records and tape. GRT's Canadian group, Illustration, is doing high with "Our Love, Our Children."

The Module 8 was designed by GRT to further improve quality and increase manufacturing efficiency. After extensive testing under a wide range of conditions, it was determined the new cartridge has proven better than any other cartridge on the market, Lawson claims.

It is also compatible with all types of 8-track players.

GRT, which is also heavily involved in the custom manu-

(Continued on page 18)

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Tape CARtridge

Chicago Housewares Show Sees 8-Track, Cassette in Standoff

CHICAGO — The increased sophistication of 8-track hardware that is causing a marketing standoff between 8-track and cassette was evident here at the recent Independent Housewares Manufacturers Exhibit but no one blames the rivalry of the two configurations for buyer caution. Most exhibitors claimed that buyers were worried about the economy and how it influences while some said housewares buyers "weren't that interested in tape playback equipment."

Even though there were items here not shown at the recent Consumer Electronics Show (CES) in New York, other exhibitors said it was essentially a "playback" of the New York event.

"This is an accommodation," said Mark Boone, national sales manager for Peters & Tauner Electronics. "I think that the housewares buyer really comes to Chicago to buy housewares and not electronics. Our major buyers around the country usually see us at the CES show. But we do see some buyers coming in here looking at what they bought—maybe seeing if they made any mistakes. It's kind of like getting married for the second time."

Boone said houseware buyers were looking for "low-end merchandise with quality" and further believes that "low-end" is an overworked term. "We're low-end on many items but high-end on quality."

Paticular of these exhibitors who found buyers shopping for low-end or promotional items was Simon Unger, Charles Brown & Co. He said that \$29 retail cassette players and cassette decks with AM/FM in the \$39 retail categories represent an important area of the buyer's concern. But like other exhibitors, he sees 8-track playback units offering strong competition to cassette hardware.

In the sparsely populated Conrad Hilton exhibit area, Unger had plenty of time to talk with reporters. He was showing one 8-track model, for example, with a three-way switch for AC, DC (portable battery operation) and 12-volt (car battery operation) priced to sell at \$129 and down to \$99. He showed a 12-track model with AM/FM multiplex to retail at \$119 and 8-track car players that can be

retailed as low as \$49 installed.

Typical of the exhibitors who see 8-track and cassette as a marketing standoff was Stan Garfinkle, Ero Industries. "I think it's not electronics," he said. "My firm sees the two configurations as 'an even split,'" he said. "The firm is offering four players in each configuration from a high-end model with AM/FM multiplex and 8-track to a low-end recorder listing for \$249.95 to another model offering AM/FM multiplex with speakers listing at \$69.95."

Ero also showed a radically different cassette unit styled in a "flying saucer" like shape with record capability it hopes to market at around \$69. Now aimed at the educational and instructional market, Ero is considering bringing it out as a home entertainment model too.

Broadmoor Industries, Ltd., is another proponent of 8-track with its console model 1098 listing for \$179 and aimed at the educational market. The popularity of "build-on" component emphasis. The unit, for example, has a switch to allow for either a ceramic or magnetic phonograph cartridge and although it's not clear how this can be cut out if the component make-up calls for it.

Broadmoor's Ted Collin's said the Des Plaines, Ill., firm is trying to base its image on design instead of price, "and never on price." He said the firm may bring out a cassette line "if it doesn't look like so many others."

Toshiba America, Inc., showed both 8-track and AM/FM multiplex. One cassette unit at \$119.95 features AM/FM multi-

plex and a series of "extras" such as a tape counter and VU meter for both record level and battery level. A compact cassette unit with record feature had a suggested list of \$39.95. A flag unit with a unit with pair of sale merchandise display lists for \$79.95 and a cassette car unit lists for \$59.95.

Nippon Columbia Corp. of America, New York, which might give this configuration more reason to sway some buyer's opinion — particularly the Casematte-12 automatic cassette changer unit listing at \$249.95. The unit can change tracks the cassette in a second offers up to six hours of continuous music. It also records either in monaural or stereo.

Another of five new models, the firm's offering is a cassette unit with a push-button repeat system (the tape is rolled back as long as the button is held in) and a feature patented for playing up various words if one is recording conversation.

In Lloyd's suite atop the hotel the firm was emphasizing console units and complete packages. One unit described as "one of our best" couples 8-track and AM/FM multiplex with four 6 1/2" speakers that features fully sealed bucks and wood infinite baffles and a fine tuning control for 8-track. The unit lists for \$160.

In the package concept, Lloyd's has a cassette playback unit with AM/FM multiplex, two microphones on stands, dual cassette meters, a four-speed record changer and headphones all included in the \$169.95 retail priced deal.

Standardization for Home Video

• *Continued from page 14*

commitments to programming standards for the medium have not been met," Bonetti warned. "As always, the problem is in having a feel for the current consumer preference."

Another concern, believes the GRT executive, is program piracy. It is possible that the protection of the rights of programming proprietors has not yet been devised. At this point, there isn't even a royalty formula.

Most record companies and video software producers are including a royalty clause for videotape in contracts, but specific royalty allocations will have to be negotiated in the future.

"With RCA's Selectavision and Electronic Video Recording and CBS' VCRs, the problem of piracy is minor," Bonetti said. "However, many program proprietors are not convinced that it would be impossible with the videotapes."

The CAVT industry, which already has a history of amphetamine program from a broadcast TV without license would have to be closely watched. There's no doubt that there will be many court cases involving the piracy of program material," he said.

In equipment, he feels, one playback only and one record/playback format will predominate by the mid-1970s. "Because EVR and Selectavision can't be used to record, the risk of program piracy is minimized.

and both formats would have to be favored over the videotape by programming producers."

Bonetti sees a new type of retailer to develop for the video market. "It will be a specialty store, difficult to profit," he said. "The present hi fi equipment retailers and audio tape and record dealers will have a tremendous advantage."

The actual marketing of video software we expected to be substantially different from any other home entertainment product.

"High costs and initial low market penetration will cause problems for the market," he said. "Retailers will have to be cautious and software will have to be cautious," he said. "There is a strong probability that at least the software will initially be leased or rented."

Under the high costs of the software would make tape leasing or rental very attractive to the consumer. Tapes would be leased or rented for a specific length of time and then returned to the retailer."

Bonetti said the rental charge would be prorated over a number of leases to pay off the cost of tape. The outright sale of video software, which is favored by CBS and RCA would severely limit the market because of the high cost. "Without a doubt, though, the home video tape recorder and its non-magnetic video counterparts are currently the hottest topic in the entertainment industry," Bonetti said.

Distribrs, Dealers Wait & See On See-Hear, Quad 8 Systems

By RADCLIFFE JOE

NEW YORK—Cautious optimism about the commercial future of 4-channel stereo and see-hear systems was the mood of most dealers, distributors and representatives attending the final CES seminar on Tape Equipment held at the Americana Hotel Jan. 20.

Judging from the flow of questions from the floor, to panelists representing both systems, dealers and distributors did not share the enthusiasm of manufacturers about the potential of audiovisual systems. Many said they had many more in clear that they intend to adopt a wait-and-see attitude before integrating the new systems with two track stereo disks, cassettes and cartridges.

Some of the top industry leaders in the field of audiovisual and quadrasonic were on hand to explain the technicalities of their new systems and to answer questions about marketing and merchandising.

On the panel representing four channel systems was Paul White of H.M. Scott, Inc.; Russell Molley of Telex, and Richard Merrymon of the 3M Co.

Talking for audiovisual were Frank Stanton, Cartrividion; Robert E. Brockway, CBS-EVR; Lloyd L. Miller, Motorola; Gerry Carter, both American Philips Corp.; Alfred Medica, Admiral Cartrividion—the company that is manufacturing initial Cartrividion systems; and Toshio Miyamoto, of the Sony Corp.

In the session on sales, sales, moderation, David Lachenbruch of Television Digest, the panel agreed it was unlikely that any one system would obsolete the other. The consensus was that like 8-track and cassette tapes, and LP and 45 rpm records, there would be compatibility between the systems.

Standard Needed

The panelists also agreed that standards were necessary to avoid confusion and chaos among consumers, and stressed the improbability of audiovisual facing the overwhelming problem of bootlegging which has plagued the tape industry from its inception.

In answer to questions from the floor, the panel thought to allay fears of possible product shortage once audiovisual becomes a tangible part of the consumer electronics industry. Each member of the panel explained in detail, plans by his own company for establishing a comprehensive audiovisual library.

Most of the consumer-oriented audiovisual systems represented indicated that equipment and products would be available to the commercial market by next year. CBS-EVR explained, however, that it will concentrate on the industrial-educational market for the time being, and that initial EVR units which will be coming to market by the fall of this year will be geared to the fall of the industry.

The panel on four-channel stereo which was also moderated by Lachenbruch explored the potential of this system as a marketing tool. He said and explained to the audience that quadrasonic's innovativeness and excitement lay in its ability to capture a concert hall ambience in the privacy of one's living-room.

It also sought to assure dealers that this new concept in sound recording would open new horizons for the dealer and

would serve as a magnet to draw customers to stores that stocked the equipment.

The panel concluded that even

though quadrasonic was, at present, still rewarding in re-to-reel configuration, and could even exist by itself, yet it was inevitable that due to its revolutionary features, recording companies would eventually adapt it.

Market Profile

The cassette, 8-track cartridge and reel-to-reel tape were also discussed at this seminar, and

a slide presentation giving a market profile of tape equipment purchasers was conducted by Caspar Penneck of Time Magazine.

Panelists at the "Open Reel" session were Steven Teichman, Sales Supervisor, Chelmsford; Robert Division, Rheem Mfg. Co., and Julius Rubin, Concord Electronics, Kenneth Nelson,

(Continued on page 18)

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55 711 The Brass Band—Guadalupean Brass
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55 713 Golden Hits Of Red Washington—Coral
55 714 Charlie Francis
55 720 Golden Hits—New York Personnel
55 721 Folk Festival On Campus—The New York Brass
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55 723 The Brass Band—Guadalupean Brass
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55 727 The Brass Band—Guadalupean Brass
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Motorola Puts 3 Racing Films Into EVR Format

CHICAGO — Motorola Systems Inc. is converting three award-winning autoracing films to the CBS/EVR format. The announcement was made jointly

by Andy Granatelli, president of the STP Corp., which owns the films, and Lloyd Singer, vice president of Motorola Systems Inc.

Motorola plans to use the films in a series of packages combining Teleplay's with a quantity of film CARtridges for sale to specific markets.

The films, "Quiet Revolution," "Wild Whisper" and "The Racer's Edge," have been described by Granatelli as public service films that contain exciting action-filled sequences of STP sponsored racers on the track at the Indianapolis 500 and other internationally famous race courses.

Singer said, "By making the films available to hospitals, we plan to provide many patients with real enjoyment, programming during daytime hours."

Meanwhile, Motorola's Consumer Products Division has become the first organization to adopt EVR's audio visual sys-

tem for distributor and dealer use.

According to Art Schnepper Jr., Motorola's vice president of marketing, complete program packages of management sales, motivational and training materials in the EVR format will be available for delivery later this year along with EVR Teleplayers which can be purchased by distributors.

Jack Harris, marketing manager of Motorola's Education and Training Products, which markets the EVR system, said the Teleplayer is not yet a consumer product, it offers an excellent way to demonstrate television in a dealer showroom because it feeds perfect video and audio signals directly into the TV set.

John Sheppard, manager of sales training for the company's Consumer Products Division, disclosed, "We are carefully screening available software to select a special series of programs appropriate for our distributors."

He added, "We are applying

our experience with distributors to develop a useful package of films in the EVR format for the Motorola Distributor network."

Wait and See on Quad 8 Systems

• Continued from page 17

editor, High Fidelity Trade News, moderated.

The session on 8-track cartridges was moderated by Lee Zalman, editor, *Billboard* magazine, assisted by Denis Hyland of Billboard's Corporate Research Operations. Panelists were Hugh Korn, Motorola, Inc.; James Gall, Lear Jet Stereo Inc.; Howard Gross, Tenco Corp.; and George Gall, Automatic Radio Sales, Inc.

Speaking on the cassette were Robert R. Beachler, Craig Corp.; Jeff Berkowitz, Panasonic; E. Peter Laufer, Ampex Corp.; Paul W. V. Ord, the GE Co. Moderator was Larry Klein of Stereo Review magazine.

Speaking on 8-track, Gall predicted that some three mil-

lion units of stereo 8 equipment will be produced in this country this year. He expressed optimism that in spite of the state of the economy, the next six months of this year will turn 8-track into a \$1.5 billion industry.

Gall said that the biggest problem in the stereo 8 field today was the lack of communication and education between the industry and the consumer. He predicted that to rectify this his company was spending much time and money on marketing and merchandising programs.

The consensus of the panel was that 8-track will continue to be the fastest growing segment of the tape industry for several years to come. The panel did not foresee cassette obsolescing 8-track or vice versa, neither did it see tape replacing disk recorders.

Polymer Cassette Cuts Friction

NEW YORK—Polymer Processing, Inc., a division of Broyhill Industries, has come up with an innovation which reduces tape friction within cassettes. New cassettes with the device will be introduced under the name of PolyGlide.

According to Oscar L. Dobrenic, manager of design and development, "Our patent pending design avoids itself of an air cushion effect created which eliminates an appreciable amount of friction within our cassette. The cassette is guaranteed to handle 1/4 mil magnetic tape (c-120)."

Stimler Deal On Westhampton

NEW YORK—Irv Stimler, president of Optronics Libraries, Inc., has reached an agreement with Ben Barry, head of Westhampton Films (a division of the Kettner Corp.) for exclusive visual cartridge rights to the Westhampton film catalog.

Included in the Westhampton catalog are such feature films as "The Scarlet Pimpernel," "The Return of the Scarlet Pimpernel," "The Drum" and "Elephant Boy."

BEST SELLING Tape Cartridges

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(Licenses listed for labels which do not distribute own tapes)

This Week	Last Week	Title, Artist, Label & Number	Weeks on Chart
1	2	WOODSTOCK Soundtrack, Capitol 3-500 & Ampex TBS NN	6
2	1	LET IT BE Beatles, Apple 4XT 2001	7
3	3	MCARTNEY Paul McCartney, Apple 8XT 3363	10
4	7	LIVE AT LEEDS The Band 6-9175	5
5	6	DEJA VU Crosby, Stills, Nash & Young, Atlantic 7200 & Ampex 8200	17
6	4	CHICAGO Chicago 18 80 DRSE	22
7	8	GREATEST HITS Simon & Garfunkel, Columbia 1810 9030	7
8	10	ABC Jackson 5, Motown 6-1709	2
9	5	GET READY The Beatles, Apple Earth 507	6
10	13	HENRICK BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol 8XT 472	7
11	14	IT AIN'T EASY The Band, Dusithill 8023 5007B & Ampex 8507B	7
12	12	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	22
13	10	BLOOD, SWEAT & TEARS 3 Columbia 1810 0750	1
14	15	CLOSER TO HOME Grand Funk Railroad, Capitol 4XT 471	3
15	16	SELF-PORTRAIT Simon & Garfunkel, Columbia 2300 2050	2
16	17	TEN YEARS TOGETHER Peter, Paul & Mary, Warner Bros. BWM 2552	3
17	11	AMERICAN WHISKEY Who, BSA Victor PBS 1518	15
18	18	ISAC HAYES MOVEMENT Entertainer On BISCO	6
19	19	SPRINGFIELD LIVE Sunhill 8023 5007S & Ampex 8507S	11
20	20	TOM Tom Jones, Parrot PEP 79837 (Ampeks)	9

CASSETTE

(Licenses listed for labels which do not distribute own tapes)

This Week	Last Week	Title, Artist, Label & Number	Weeks on Chart
1	1	LET IT BE Beatles, Apple 4XT 2001	7
2	2	WOODSTOCK Soundtrack, Capitol 3-500 & Ampex TBS NN	6
3	3	MCARTNEY Paul McCartney, Apple 4XT 3363	9
4	4	DEJA VU Crosby, Stills, Nash & Young, Atlantic 7200 & Ampex 8200	14
5	12	LIVE AT LEEDS The Band 6-9175	3
6	5	CHICAGO Chicago 18 80 DRSE	18
7	7	GET READY The Beatles, Apple Earth 507	6
8	9	ABC Jackson 5, Motown 6-1709	2
9	10	SELF-PORTRAIT Simon & Garfunkel, Columbia 2300 2050	1
10	8	BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia 1810 0750	21
11	13	GREATEST HITS Simon & Garfunkel, Columbia 1810 C 1000	6
12	15	HENRICK BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol 4XT 472	7
13	12	IT AIN'T EASY The Band, Dusithill 8023 5007B & Ampex 8507B	5
14	10	BLOOD, SWEAT & TEARS 3 Columbia 1810 0750	1
15	10	CLOSER TO HOME Grand Funk Railroad, Capitol 4XT 471	3

Billboard SPECIAL SURVEY For Week Ending 7/25/70

3M Push on Blank Cassette

ST. PAUL—The 3M Co. is launching a consumer promotion for its Scotch blank tape cassette line.

A customer will receive free a C-60 cassette with the purchase of three other cassettes, all of the same length. The offer is available with 30, 60, 90 or 120-minute cassettes.

Dealers will receive shrinking master cassettes containing three cassettes, plus the free cassette, all in plastic album-

Data Packaging Bows 3 Lines

NEW YORK—Data Packaging has introduced three new lines of loaded blank cassettes. The new lines are "Do-It-Yourself Thing," "Performance" and "Classic," the top-of-the-line.

The company is planning a marketing campaign, and the line will be issued on a multiple distribution approach, said John C. Nelson, marketing director of Data Packaging.

type boxes during the promotion.

JULY 25, 1970, BILLBOARD



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Talent

Talent In Action

BILL COSBY,
NANCY WILSON

Santa Monica Civic Auditorium
Santa Monica, Calif.

Cosby's clean wit and humor and Miss Wilson's provocative sensuality created an ideal entertainment package July 10, drawing a packed audience whose make-up consisted of children, teens and adults.

As the host, Cosby opened the program with a short dissertation on the art of "singing." He then sang for 40 minutes and then "Cos" offered his sketches, rubber-faced expressions and body movements.

Cosby, a Uni Records artist, presented several new pieces of material while offering some familiar sketches about his wife's pregnancy. He also went into the bathroom at a crucial moment in a football game and otherwise "showed his true colors."

Miss Wilson, who records for Capitol, sang from start to finish. Her 10 songs, including a short solo, and a repeat of "Can't Take My Eyes Off of You" were forcefully delivered.

The 19-piece Donn Trener orchestra provided the musical support at times, but the vocalists stayed ahead of the horns, caressing her words, getting very gutsy at times, squealing and shouting with emotion.

ELIOT TIEGEL

JANIS JOPLIN, DAY BLINDNESS

H.I.C. Arena, Honolulu

Janis Joplin showed her way to two more sold-out shows in her Hawaii debut July 8 before a crowd of 7,000 at the Honolulu International Center Arena.

The Uni Records artist delighted the audience with her eclectic songbag and her dress. Besides her riveting hits ("Piece of My Heart," "I Try," "Comin' Home Baby," "Kissin' Blues" and "Maybe"), she brought along a wild stage costume consisting of sequined pants outdone by beaded, sequined and metallic and orange feathers for her stringy hair.

"Summertime" was an unusual inclusion in her rock-rock repertoire. It had a baroque feel, and Miss Joplin often resembled Bessie Smith—eloquent, creative and exuberantly perky.

Day Blindness, group from San Francisco were the supporting act. While they might've had something to say, lyrically, their sound system was too up high.

WAYNE HARADA

JOHN GARY

Century Plaza, Los Angeles

There is more animation in Gary's act, and he has chosen to use medleys as a strong showcase for his vocal range. Gary appeared for and died at the dinner show July 8 in Century Plaza's Westside Room.

There is a strong new flavor sound on the show, presented to the Al Pellegrini orchestra which expertly backed the vocalists through his song strips and the medleys.

Of all the songs offered during Gary's 50-minute turn, his new single, "In the End," is the most daringly different. It is a series of traces of country music and the freedom of intellectual pop music in the song about living life freely. It is a song that any showman, Gary, who records for RCA, belts the lyrics with enthusiasm.

He was convincing on "Time After Time," and he treated "Windmills of Your Mind" with intensity and "Don't Let Me Go" with pleasure.

Medleys comprised of 10 Burn Bacharach songs and two by

Jimmy Webb proved interesting examples of interpolation of melodies.

ELIOT TIEGEL

MATT MONRO

Tropicana, Las Vegas

Matt Monro, backed by the 15-piece Wood Herman Orchestra, made his first Las Vegas appearance in two years on June 26. Entering with "Love Is," the Capitol artist continued his love theme with "So Long." The audience enjoyed such ballads as "For Once in My Life," "He Ain't Heavy" and renditions of his hit "I'm Gonna Be (We're Gonna Be)"

In good voice, Monro had the crowd hand clapping to "Hava Nagila" and seemed comfortable with the British spectators.

The British artist closed with "My Way" then came back with Herman to delight the audience with a medley before the curtain rang down to load applause. It was his first working relationship with the jazz band.

LAURA DENI

TONY BENNETT, JOEY HEATHERTON

Caesars Palace, Las Vegas

Tony Bennett's powerfully soft hands proved a strong contrast to the totally explosive and extremely durable vocal dynamics of Joey Heatherton, making her first major chart appearance here July 12.

While rock was officially banned around his way of extracting the meaning out of ballad phrases, his softly moving "If I Ruled the World" was a marked contrast to the dynamics exhibited by Miss Heatherton and the totally explosive sound of jazz drummer Louie Bellson, the British winners, Nucleus from the U.K. and Bill Cosby's band.

Badfoot Brown and the Bunions Band, Bradford Marching and Funeral Band, Rockford Marching and Funeral Band, and the 32-piece house orchestra as a lead to Bennett's arrival.

For Bennett, the show unveiled a new, more deeply probing interpretation of his old hit, "Cold, Cold Heart," with more subtle, drums and piano. Bennett's trip into today's songs covered "The Shadow of Your Smile," "What the World Needs Now Is Love," "I'm Gonna Be (We're Gonna Be)," "Everybody's Talkin'" and "For Once in My Life."

Using excerpts from his television special on CBS, Tony Bennett offered "I Left My Heart in San Francisco," "Wants Be Around" and "Tapestry" which fit nicely with the visuals.

Miss Heatherton's act blended her agility as a dancer, her stark beauty as a singer, her vocal range and her confidence as a vocalist with characteristics reminiscent of Barbra Streisand and Judy Garland.

She sang "I'm Gonna Be (We're Gonna Be)" as her opening with "Nice and Easy," "After You've Gone" and "Dawn" other good vehicles for her strong yet interesting voice.

ELIOT TIEGEL

ELEPHANT'S MEMORY

Village Gate, New York

Metromedia Records artist Elephant's Memory opened a five-day booking at the Village Gate July 14, with a praiseworthy display of talent. Although this marks the company's debut in New York, the group in nearly two years, songs like "Naturally Bad," "Power to the People," and their latest single, "I'm Gonna Be (We're Gonna Be)" instant crowd-pleasers. Stan Bernstein, saxophone player and lead singer, was the standout in the group, with his gospel-style shouts and

(Continued on page 22)

Rock-Less Newport Jazz Pulls 40,400; Raindrops Keep Fallin'

By IAN DOVE

purpose to a festival rather than just a showcase for a string of acts.

Workshop Concept

There was purpose, too, in the Saturday afternoon program (attendance 2,500). The beginning was devoted to the workshop concept featuring trumpets (Gillespie, Newmark, Owens), violins (Hannigan, Williams), guitars (from Fourth Way) and drums (Jon Jones, Chico Hamilton, Philly Joe Jones, Elvin Jones). Then it went into small group jazz with the Sadao Watanabe Quartet from Japan, Elvin Jones' fire and two tenor fury. Hannigan's booking outfit Gary Bur-

ton (much fuller with the addition of pianist Keith Jarrett) and Tony Williams' Lifetime with omnipresent bassist

Saturday evening (attendance 18,000) had two full-toned expatriate tenor saxophonists, Dexter Gordon and Don Byas, backed by Kenny Burrell's trio, yet another Gillespie appearance (from the 1960s) and the drummers three—Ponty (a big hit), White and Ray Nance, switching from trumpet, Nina Simone was soulfully aggressive, Herbie Mann musically anarchic and the evening closed with the Ike & Tina Turner Revue's instant

(Continued on page 42)

Phoenix Gets 1,000 Seat Rock Theater

By PHIL STRASSBERG

PHOENIX—The moon call

which, in days gone by, probably called to order many a meeting of Phoenix Lodge No. 708, Royal Order of Foresters, will now be made by diverse sounds of rock on Friday (10) when the Valley of the Sun's newest 1,000-seat rock concert theater—the Music Hall—opened on the site of the ancient fraternal organization's social grounds.

Renovated at a \$150,000 cost and modernized after the Fillmore, West and East, the Music Hall is expected to serve as booster for the local music scene, recently weakened by the ban of rock attractions at one of the area's arenas.

The initial presentation will be Columbia's Pacific Gas and Electric, coupled with A&M Records' hot Flying Burrito Brothers. Other acts scheduled during this month and August are Warner Bros. Doug Kershaw, The Nitekats, A&M's Flyin' Horses, Polydor's Ten Wheel Drive and A&M's Bldwng Ptg.

During the summer, the Music Hall will light up its Tiffany-lamped exterior only on Fridays and Saturdays, with occasional midweek nights dedicated to special off-peak bookings.

A major feature of the new operation, according to executive producer Bob Gately and Music Hall president Dixon Page, will be a Sunday "Electric Workshop" with Steve Foreman, composer of "Everything I've Got," a currently released six-motion rock opera album recorded on Capitol by the Electric Mouse, the work-

shop's active personnel.

Harvey Weiss, National Musitime's director of affairs, reports excellent response to its free rehearsal showcase at the Anderson.

shop will be dedicated mostly to studies in "The Eclectic Cowboy," dealing with the country influence in rock music.

The Electric Mouse is the 18,200-space Phoenix ensemble which is a great favorite in Arizona. Sponsorship of the Sunday program is being negotiated with a national department store chain.

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Produced by Larry Rodgers



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Talent

Rock Ballroom Ready to Swing Out in Calif. Town

SAN RAFAEL, Calif.—Per-
pendicular, Marin County's first
rock ballroom, is scheduled to
open on the Labor Day weekend.
The first attraction signed
by operators Nat Shind and Ben
Blatt is Deep Purple.

The two 25-year-old promoters
who are leasing the building,
an old social hall, report they
have signed the Grateful Dead
for the Sept. 4-5 Labor Day
weekend. The band plans to
record their next Warner Bros. LP
during this engagement, accord-
ing to the two promoters.

Four independent backers are
providing the funds to open the
rock ballroom, which will not
charge for admission. The band
Graham's Fillmore, West in San
Francisco, some 12 miles away.

Pepperland will attempt to
attract young people from neighbor-
ing counties, not necessarily
from the San Francisco area.

The room's other music compe-
tition will be the Berkeley
Community Theater, which is
rented by promoters for sit-
down concerts. Pepperland will

(Continued on page 25)

Ace Trucking Rents 'Village' Cafe for Three-Week Stop

NEW YORK — The Ace Trucking Company is renting the
Bitter End Cafe in Greenwich
Village for a three-week engagement.
The RCA Records group is
performing twice nightly and
three times on weekends. Their
financing comes from admission
charges, with the Bitter End
making some extra money from
the food and soft drink sales.

According to group, leasing
the "four walls" of club enables
the artist to set its own admission

price and operate the club in its
own style.

The group also will be re-
cording a live album from
the Bitter End.

Just recently, the group com-
pleted a concert and nightclub
tour with Tom Jones, in which
they preceded the singer with a
set of their own, none of
which were improvements
to the time element. Now, that
the show is completely theirs,
they have a much bigger field
and more freedom to perform,
they claim.

Talent In Action

(Continued from page 19)

motions. Most of the material per-
formed will be included in their
final show.

Also on the bill was Nucleus, a
U.K. jazz rock group winners of
the Montreux Jazz Festival.

BILL COLEMAN

CHARLIE BYRD TROMO

Century Plaza, Los Angeles
Word has gotten out about the
two sides of this excellent guitar-
ist. A large crowd for a Wednes-
day, June 6, concert will hear Byrd's
jazz and Latin classical
selections in the Hong Kong Bar.
He records for Columbia.

Byrd's Latin jazz, albeit
strongly melodic in style in the
numbers, was beautifully sup-
ported by Joe Byrd on regular
and amplified bass and Bill
Richenbach on drums.

Both sidemen are very impres-
sive solo technicians, working in a
team that is well-matched with
Byrd. There is a lot of solo work
going on among the three musi-
cians, with the bass and drum
set in a strictly supportive
role.

Byrd's the leader, but bass
and drums don't automatically
follow him, work as his assistants
while stretching out neatly and
cleanly. Byrd's unamplified guitar
is a complex communications
tool, and it's a wonder. The "Sonata"
is a tender, delicate single
note workout while "Nothing But

ELIOT TIEGEL

Ben Gunn

Unigen's, New York

Ben Gunn, a hard-hitting local
rock group, had an exciting open-
ing set. Similar to the excited
and energetic acts, Ben Gunn
includes onstage activity and even
drew in the audience.

Tom Feher, pianist and vocal-
ist, had the excited audience
vaunting his piano, but activity
was also generated by lead
guitarist Jake Fawthrop and bass
guitarist Mark Hawkins, who also
contributed vocal parts.

The group's musical pattern is
relentless rock, only abetted by
the International Fuji Odyssey Pop
Festival in Japan Aug. 14-25. They
will include the group, with
excellence as their key. Ben Gunn
could make a mark.

FRED KIRBY

Lowery, WSB Talent Search

ATLANTA—Elmo Ellis, gen-
eral manager of WSB radio in
Atlanta, and Bill Lowery of
Lowery Music Co., have joined
in the annual "Great Talent
Search." The competition is
open to all amateur or semi-pro-
fessional artists, and is of
WSB radio week Aug. 3-8.

The station is accepting tapes
from artists for the semifinals,
to be held twice weekly, show-
ing on Aug. 3-7. The final will be
held on Aug. 8. Judges will be
Lowery, George Fisher, program
director for WSB, and Albert
Coleman, director of the Atlanta
Pops Orchestra.

The group selected will re-
ceive a recording session at
Lowery's Master Sound Studios.
The tape will then be submitted
to a major label for considera-
tion. The winner will also re-
ceive a personal audience with
RCA recording artist Henry
Mancini at the WSB studio.
The four runner-up acts will
receive \$25 each.

Signings

If, a seven-member English jazz
rock group, has signed with Capitol,
which is releasing their debut
album on Sept. 12. The group
was issued on Island Records in Britain.
A U.S. tour is slated for next
month. . . . Clever has re-signed
with Fantasy, with a second con-
tract due to expire in January. . . .
RCA's Jim Williams has joined
Beechwood Music Inc. (BMI) as
an executive. . . . Jimi Hendrix
Dion to Blue Thumb, with Emile
Richards producing the first al-
bum. . . . Blackstone to Epic,
where Barry Davis and Don
Ortolo will record them.

Dean Marlie will reprise
under a new production agreement,
with Irving Stone's recording service
for his new production. Tim
Farr, the Gray Fox and
Audia Carter to Capitol. . . . Jules
and with own production
team, Richard Dennis and Joe
Welz co-producing. . . .

Deran Martin will reprise
under a new production agreement,
with Irving Stone's recording service
for his new production. Tim
Farr, the Gray Fox and
Audia Carter to Capitol. . . . Jules
and with own production
team, Richard Dennis and Joe
Welz co-producing. . . .

The Clever group signed a
production and management agree-
ment with Vallone-Guyard Pro-
ductions. . . . The report that
Marie has signed a permanent
engagement deal with Bill Thomp-
son was premature. Stan Povey is
her personal manager.

James in Solo Bow in Japan

NEW YORK—Tommy James
will begin his new career as a solo
artist with a date at the
International Fuji Odyssey Pop
Festival in Japan Aug. 14-25. He
will entertain an expansive
tour that will Negron, Paramount
Records group. Negron will
be featured on the top half of the
concert bill.

James and his partner, Bob
King, will produce Neon's
dates for Paramount. James will
continue to record for Roulette.

Hard Meat Begins U.S. Tour Sept. 10

NEW YORK—Hard Meat,
Warren Bros. Record artists, will
begin their second U.S. tour
Sept. 10. William Morris Agency
agent Jerry Kell will book all
dates for the group, in conjunc-
tion with the group's American
management, Schoniger-Fe-
enstein-Thau. The tour will coin-
cide with the group's second al-
bum release scheduled for Aug.
25 on the Warner Bros. label.



RON DANTE, right, Kirshner Records new artist, goes over campaign for his first single and album with, left to right, Joe D'Imporio, RCA's vice president in charge of pop music; Jim Don Kirshner, president of Kirshner Entertainment Corp. RCA manufactures and distributes the Kirshner label.

From The Music Capitals of the World

DOMESTIC

(Continued from page 20)

day (19); Chicago, Aug. 14; and
Cincinnati, Aug. 15.

Roulette's Alvin Kickingwind
will open the group's tour with
one week at Atlantic City's Steel
Pier beginning Aug. 27. . . .
Gordy's Temples are slated for
West Virginia University, Ohio
3; Purdue University, Oct. 12-
TBA; Cookeville, Tenn., Nov. 7;
East Tennessee State University,
Nashville, and Memphis, Hotel
Miami Beach, Dec. 24-Jan. 2.

Warren Bros. Dion opens at Sam
Hood's Elephants Club, Woodstock,
N.Y., Aug. 18-20. . . . The group
drew a large crowd at the Main Point
Aug. 6-8.

Judy West, Starla/Kate artist,
introduced from Nashville to promote
her new single, "Yes, I Know I'm
Alive." . . . New York's pianist
at the Nashville City Club and
works in the publishing department
of Atlantic. . . . FRED KIRBY

PHOENIX

The Fifth Annual Flagstaff Sun-
set Festival gets underway Aug. 23
and will run through Aug. 29.
Highlight of this classical music
melange will be the American
Symphony Orchestra, featuring
the Donkey's Show. Other musical
presentations will be the Pacific
Ballet of San Francisco, symphony
concerts, the Phoenix Pops, the
Festival Orchestr, the Beaux
Arts Trio, the Indianapolis
Symphony and the Chamber Orchestra.

West Coast Promotions pre-
sents the Festival of Rock on
Friday (13). The Phoenix Col-
iseum, will have a \$4.25 admission
for all. . . . The festival wins will be
placed in the 14,500-seat auditorium.
Headlining will be Deran's
Teen Years. After Capitol's Quick-
silver, Leon Russell and Epic's Poco.

The Palace West Theatre's six legi
attractions for the fall season will
begin Aug. 25. . . . The festival wins
will be placed in the 14,500-seat auditorium.
Headlining will be Deran's
Teen Years. After Capitol's Quick-
silver, Leon Russell and Epic's Poco.

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Headlining will be Deran's
Teen Years. After Capitol's Quick-
silver, Leon Russell and Epic's Poco.

The Last of the Red Hot Lovers,
"Forty Carats," and It Again,
Bobby Sherman, the Metrometropoli-
tan Orchestra, the concert at the
Travelodge Auditorium Theatre
July 18. . . . Linda Dale joined

Spectrum Productions as its club
booker and representative for the
touring department. . . . Woody Witz,
The Buddy Miles Express chugs
locally into the Music Hall Friday-
Saturday, Aug. 11. . . . The band
Forest of yesterday's song brigade
going strong at the French Quarter
in Scotland. . . . The April-May
tour of the band, featuring the
underground radio station KCAC-
AM, as coming off No. 3 in the
18-35 age group of listeners.

PHIL STRASBERG

Dallas office of CBS Records,
Bill Williams, formerly CBS Rec-
ords promotion man in Houston,
has moved to Dallas in the same
capacity. Takeover of promotion
from Bill Williams is Bill Hill,
formerly with B & K Record Dis-
tributors here.

Another local artist, Frankie
Laine finished a two-week engage-
ment July 15 at the Fairmont Hotel's
Venetian Room. Decca Rec-
ords' Sam Phillips was here to be
through Aug. 8. Fantasy Rec-
ords group Creedence Clearwater
Revival headlined a show July 10
at the Dallas Memorial Auditorium,
also featuring Booker T. & the
MG's. . . . Ode Records group
Gene Denham recently had a concert at Will
Roberts' Club Four in Fort Worth.

Cliff Superman International
Enterprises, who have recently
opened offices in Dallas, brought
the New Family Stone to Fort
Worth July 18. . . . Columbia
Records' group Carp Dallas
recently will promote their new
single, "Save the Date." . . . Columbia
Records' Middle Earth Pictures
will feature Ten Years After
at a Thursday (23) show at Tar-
taron Concerts Convention in
Fort Worth. . . . Linda, Dallas Memorial
Auditorium, July 24, show here at Dallas
Memorial Auditorium.

Gene Denham, CBS Rec-
ords regional promotion man
from St. Louis, was here recently
with label artist Jerry Naylor to in-
troduce his new single, "I'm
Curious." . . . Country star Ray
Price starred in a July 4 show at
the Dallas-Fort Worth Turnpike
Station, which was packed. . . .
In Houston, Jimi Hendrix, produced
by Atlantic, will be featured by radio
station KIKK. . . . George Jones
will be at the Dallas Auditorium
July 8 concert at the Longhorn
Ballroom. . . . RCA Records artist
Sammy Ames is starring in the Dallas
Memorial Auditorium production of
"Man of La Mancha," which runs
through July 23. Columbia Rec-
ords artist Jimi Hendrix will star
in the Dallas Auditorium July 24. . . .
Columbia Gas and Electric headlined a show
July 11 at the Bandshell at Dallas
Memorial Auditorium.

The Fifth Annual Longhorn
Jazz Festival will be held in Dallas
Friday (17) at Dallas Memorial
Auditorium. . . . The band, the
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The Year Of The Butterfly

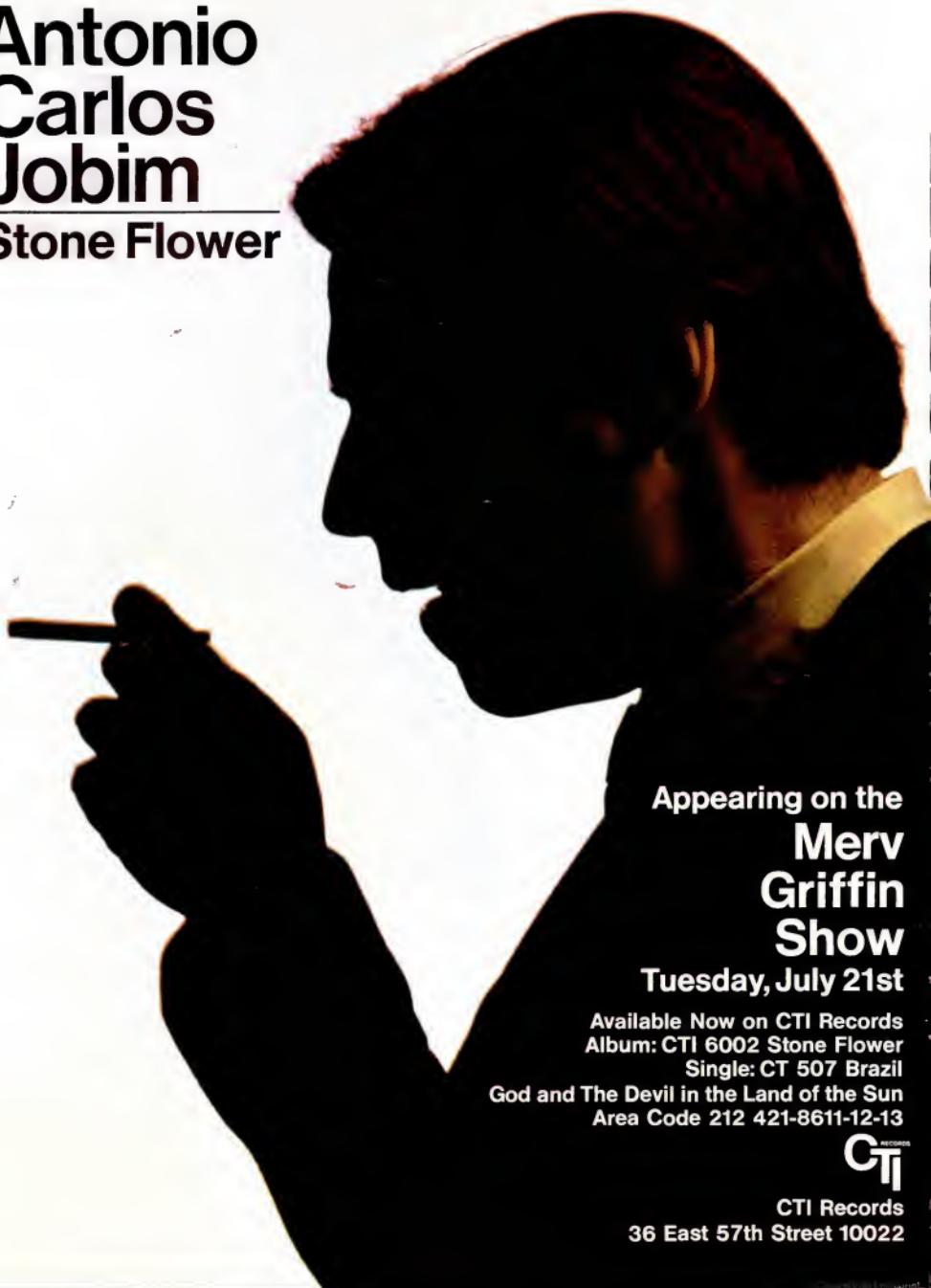
*Half-remembered image
Nearly vanished thought
The vision of a butterfly
A dream within is caught
Up, and suspended...free.
No longer an eerie echo
However brief...a reality.*



A new label designed exclusively for Elektra Records by William S. Harvey

Antonio Carlos Jobim

Stone Flower



Appearing on the
**Merv
Griffin
Show**

Tuesday, July 21st

Available Now on CTI Records

Album: CTI 6002 Stone Flower

Single: CT 507 Brazil

God and The Devil in the Land of the Sun

Area Code 212 421-8611-12-13

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CTI Records

36 East 57th Street 10022

Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD — Our nomination for the happiest man of the year is a guy most men want to hate, until they meet him.

Burt Bacharach is talented, wealthy, and is probably the most handsome man is married to a gorgeous film star, Angie Dickinson. At his rented beach house in nearby Del Mar, Bacharach spends his mornings composing, his afternoons at the track cheering his horse, racing, and his afternoons with Angie and their 4-year-old daughter, Nikki.

Old Song New Smash

"Racing," says Burt, "is a lot like writing music. You're never quite sure when you have a winner."

His current chart-topping "I Long to Be Close to You," by the Carpenters, is more than six years old, but went unnoticed until the "right" performance came out after 4 A.M. "It was a dead horse," he suddenly got up and won the race to the wire," Bacharach grinned.

The Bacharachs just recently acquired, for \$37,500, a horse named "Loyal," and, for \$46,000, Loyal Ruler. Burt paid \$23,000 for a two-year-old, El Sabro, that trainer Charlie Whingham predicts will pay off big.

Two Shades of Blue

"The track provides a great release time. Burt, however, his sunglasses hung high above his forehead as he watches his colors—royal and sky blue with two eight notes—leave the paddock with Laffit Pincay in the saddle. "There's just no other place to go but here," I can get bookings, deadlines, coming concerts and all the other distractions."

The Kansas City-born musician, now 40, will use racing as a theme of his next television special due next February.

One of the Bacharach bantams, Nikki, has been invited to the post this spring at Hollywood Park seven times and failed to win, but Burt insists that the horse, like a song, still may pop through and become a champion.

Once An Accompanist

For about four years now, teaming mainly with Hal David, Bacharach has enjoyed remarkable success as a composer. But few realize that Burt and Hal

started writing together back in 1957. For a time, Burt served as accompanist to Polly Bergen and Marlene Dietrich. Nearly 10 years elapsed before the now-sizzling David and Bacharach duo won Grammy, Emmy and Oscar awards.

"The biggest thrill for me," Burt said, "is being able to make a dent, even a small one, in somebody's life. The reward is when someone tells you one of your songs means something special to them. It might be the memory of a good time, or a long after, or when their baby was born."

Or, maybe, a sleek thoroughbred leading the pack to the wire. That's Bacharach's idea of really living.

From The Music Capitals of the World

DOMESTIC

Continued from page 24

Gary Johns, lead singer; **Pat Carr**, female singer; **Walter Ramsey Jr.**, piano; **John H. Williams**, bass background vocalist; **Joe Williams**, drums, and **Jackie Cook**, guitar.

David (Crow) Frelier, organist and leader of The Preludes of Memphis, is discussing recording contracts with several major labels. The Prelude made with The Who his recent television appearance. Member of The Preludes is **Bill Lawson**, lead guitar; **Bill Hall**, bass; **Bill Truitt**, guitar; and **Ricke Pallen**, drums.

Frankie Youngman, owner of Fane Records Co. and Muscle Shoals, will produce a new single on Muscle Shoals at Muscle Shoals as a follow-up to her present hit, "Sweet Soul Music." **Don Nix**, producer of George Jackson, Don Nix is working on an album for Enterprise's *Big Silence* at Ardent Studios... **Don Williams**, lead singer of the Williams, will be the new Williams. **Willie Mitchell** of Hi Rec Co., are producing a single on Peacock's O. V. Wright... **Seymour Stein**, owner of Arista, has signed on a group, The New Zealand Tradition, for an album... **Stax's Steve Cropper** is producing and cutting on Stax's Eddie Floyd and Casper Peters of the X-Callers at Ardent.

Felix Papalardi, leader of Mountain, discussed possible recording deals with **Rev. Jimmie Ray Mays**, pastor of the Boston St. Paul Baptist Church, produced an album on the Johnson Ensemble of Memphis, and **B. B. Cunningham** of Memphis, the engineer.

Mickie Buckins and **Early Cage** of Fame are continuing an album for **Fontana**. **Heathens** of Holly Springs, Miss., students at **Rust College**. Members of the quartet are **Marline Jones**, **Tim Adams**, **John Heath** and **Mark Davis**. **Chips Moman** of American Studios is working on an album on Scopie's B. J. Thomas.

JAMES D. KINGSLY

CINCINNATI

Guitar virtuoso **Art Atkins** was in last week to tape his guest on **TV's "The Saturday Night Western Hayride** which makes its season's new host, **Kenny Price**. Atkins will see his **WGN-TV** and its three affiliate stations plus **WOAI**, San Antonio. Cast for the new season will include **Bonnie**

World Peace Festival Set For Hawaii; Expect 125,000

HONOLULU—A three-day World Peace Festival is planned for the Labor Day weekend at Dillingham Field in Mokuleia. The promoters expect a crowd of 125,000.

The look is global, and the event is expected to be 10 times the size of the recent Greater Celebration in Diamond Head Crater.

Acts are being lured on the Mainland. One rumored to be first is **Ravi Shankar**.

The festival is set for Sept. 4-6 at Dillingham Field, which is occupied by the military. Application for its use is under way. Admission will be free, and the event will be filmed by Bill Turner.

There are no plans on whether the concert will be a day-only event, or a round-the-clock happening. The musical fare will range from symphony orchestra

to hard rock, gathered from around the world.

"Getting together" is the unofficial theme.

WET GROUNDS SAVE LUMAN

NASHVILLE—Shortly after country singer Bob Luman was booked recently for an appearance before Atlanta Braves fans at Atlanta's Stone Mountain Park, **W. E. (Larry) Moeller** received a phone call from a woman seer who predicted that Bob would be shot to death during his appearance there. Moeller relayed the message to management and gave him the alternative of playing the date or calling it off. Bob finally decided to make the trip to Atlanta, but to withhold his decision to play or not to play until just before game time. An announcement when he expected came when Bob, in backing out of his driveway to head for Atlanta, struck and killed his pet dog. Once in Atlanta, Bob waited it out for hours, trying to make up his mind. And then it happened. The game was called on account of rain.



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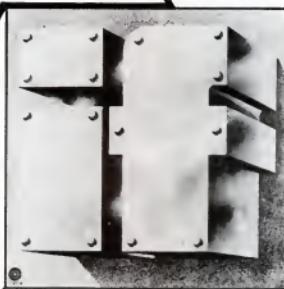
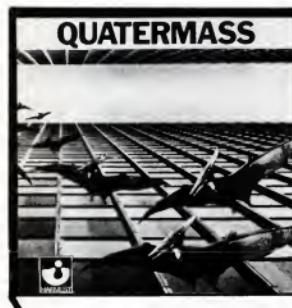
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LARRY CLIFF, General Manager

July 20 New Artists



TAKE ME TO THE MOUNTAINS

Capitol

Shiva's Headband



Out of Texas, where the mixture is one part each of funk, rock lyrics, and country fry, comes Shiva's Headband. The fundamentalism of American pop music always there and always new.

ST-538

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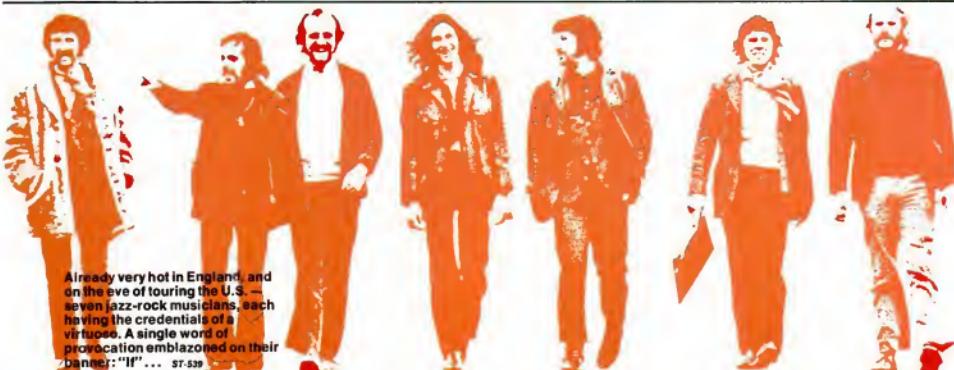


Its name pegged to science fiction fantasy, Quatermass time travels out of the future in hard rock overdrive. The message is poetic realism. Soon to tour here, these three British musicians unleash a storm of energy.

ST-514

BB

Capitol



Already very hot in England, and on the eve of touring the U.S. — seven jazz-rock musicians, each having the credentials of a virtuoso. A single word of provocation emblazoned on their banner: "If" ... ST-529

WMAQ's Brown Batting 1,000

CHICAGO—Just because a music director picks the music for you is no reason for an air personality to ignore his responsibility to know the music, according to air personality Floyd Brown, now nearing his fifth anniversary on WMAQ here.

Brown's major summer handicap, baseball, will be dropped from the station at the end of the season, thus giving him full control of the 10:30 p.m. slot on the east listeners.

But even though Brown is "just sitting there" a great deal of the time this summer, he is always ready. Working under "baseball conditions" means that you have to be more prepared than the air personality who knows his show and will not be interrupted or pre-empted, he felt.

"You have to be more prepared under these circumstances. You're always going to be asked to be on the air, you're geared to it. You start to prepare when you get out of bed in the morning."

It's kind of day it is, by the weather, by who you're in contact with. But if you get out of bed thinking about a ball game that night you're not going to be prepared—your mind won't be tuned in. So you have to have your material ready and be in the swing of things."

Brown's 18-year career has found him in just about every capacity from chief engineer to assistant station manager—he was all this at WRMN, Elgin, Ill.).

On the subject of how it feels to have your music selected by the music director, he said: "Sure, you feel hand-fed. I'd be lying if I said otherwise. But we do have freedom if there's something we dislike. We can go to Lee Davis, the music director, and generally get the kind of reaction we want."

I also think that the fact that the music director selects the music adds another area of versatility to the role of the music personality. You have to adapt yourself, because of the music. Some people you don't like, you're the freedom to pick the music doesn't mean that you can detach yourself from it; you have to know music more thoroughly and familiarize yourself with artists; it's more of a challenge when you're not particularly like and must establish a mood for it."

A particular example? He mentioned Tom Jones' "Daughter of Darkness." I've been a Tom Jones fan for as long as I can remember, but I just can't

turn to how music has

been selected by the music director. I am other people. But we do have freedom if there's something we dislike. We can go to Lee Davis, the music director, and generally get the kind of reaction we want."

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TRAV Play For Top 40

NEW YORK—The Television Radio and Audio-Visual Agency for the United States produced a religious program for the Top 40 market called "What's It All About?" according to Bill Huie, director of radio for TRAV and an ex-Top 40 air personality. The show features 40 record charts from the charts and features a vignette on the record lyrics and sometimes profiles of artists.

The program is available free to stations on returnable tapes,

July 25, 1970, BILLBOARD

see this song—he screams and yells—and yet it's selling and you have to accept that fact and you can't put it down.

Brown said another song he had trouble being sold on was "Bridge Over Troubled Water" by Simon & Garfunkel. "I didn't like it the first time I heard it. I played it then. Then I read the lyrics on the jacket and could relate to what they were saying. It's one of the more meaningful songs we have had lately."

Other Side

Brown was on the other side of the fence in the selection picture and says that picking records on a station is one of the most difficult of jobs. At WYNR, he served as music director of the Brunswick, Ga., rock station. "It's not easy to come up to all those stations and promote them every week when you have a limited number of records on your list and all the pressures of not being a follower and having to be creative and sell what you pick."

You have to go through lists you receive and the various artists you like to follow. If an artist gets off a No. 1 record it stands to reason that if his next record has anything at all you have to give it some kind of play because it would become longer and longer unless it was newly running the whole show the next day.

"I used to check the good jukeboxes around the area—it was a great barometer to see what kind of music people were spending their quarters to listen to. I notice that jukebox songs drew a lot of response whenever I would have listeners vote for them after playing them on my show. These were often songs that were completely off the chart too."

More Tolerance

Turning to how music has

changed since his early days in radio, he said: "There's more tolerance toward music today because the young people are such an influence. It used to be that people liked one kind of music—like a jazz buff believed that he was the only kind of music. Today, people like to have a wide variety of music. People like music for what it is and this adds to the responsibility of music and radio people."

Brown felt it is part of the responsibility of radio personalities to be involved with their communities, although he is modest about some of his own accomplishments. In 1968, he conducted a drive to buy a bus so that ghetto youngsters could make trips and before this, launched a drive to help engineers for U.S. troops in Vietnam.

"I guess I came into radio backwards—I've had all the different titles." He studied electronics and was one of the first black engineers "way back" in the training days of bad engineering days when it wasn't so bad having a black engineer.

"Our program director came to work late one morning and I took over on the air. Then it was late again. Finally, my time slot became longer and longer until it was nearly running the whole show the next day."

Brown doesn't make a big thing out of being the first black music personality at WMAQ, a station that has recently been singled out for hiring minority group members. "I consider myself a professional black—not the other way around."

Brown has held the all-night 1-6 a.m. slot as well as the afternoon 1-4 p.m. segment in his WMAQ career and now has a regular Saturday show in addition to his weekly evening program.

SPRINGFIELD, Mo.—KWFC-FM, 100,000-watt religious-format station, has expanded its gospel music programming, according to program director Jim Price. Gospel music, hosted by Larry Alford and Bill Jeffers, will be broadcast 6 a.m. and 4 p.m. previously, the station said.

The 4-6 a.m. gospel program by Alford, Jeffers joined KWFC-FM from WVAF, Charleston W. Va. The station also features contemporary and easy listening style, religious music in late morning and late evening.

Price said he will work closely with local record shops and compile a survey of record sales to assist in programming the gospel music. The station will op-

erate two request lines and is re-

listering requests will also be re-

ferred in the survey.

In the kick-off week, the Im-

perial album, according to

"Love Is The Thing" as the major program in popularity and their "Love Is The Thing" coming in second. The Rambo's "The Real Thing" and "Talk About The Good Times" by the CCM Band.

"We feel our ministry and the

love, appreciation, and devotion to gospel music in this area will

get the real boost that this com-

munity deserves," Price said

about the new programming.

He's encouraging both new and

established gospel groups to visit the station when in the area and said the station is eager to play new gospel records.

For the round-the-clock

program include Len Smith and

Jay Paul. New jingles, which

McLoyd said are innovative,

have been on air. Programming will consist of 75 different ideas,

with a playing time of 35 stereo singles each week. Raymond will add about five new records each week to the list and said the station will be trying to break new singles.

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Selling Sounds

What's happening among the major music houses. Items should be sent to Debbie Kenzik, Billboard, 165 W. 46th St., New York, N.Y. 10036.

Week of July 6-July 10

By DEBBIE KENZIK

LAURIE PRODUCTIONS — Laurie Productions' "Blondes American Style" TV spots were aired for the first time last week. A product of Alberto-Culver, they were produced by Dick Wald of the J. Walter Thompson Co., of Chicago. John Mack wrote the musical theme for the spots and Dave Mulaney handled the arrangements. Andy Pappas of Laurie's Chicago office brought in the account.

DAVID LUCAS ASSOCIATES — David Lucas Associates was given the challenging assignment of creating and producing music for Iced Coffee spots designed to present Iced Coffee in a contemporary style for this year's discovery. The music had to retain its logo identity but look like "the middle of the road" versions. The Lucas organization met the challenge with an imaginative use of tempo style and instrumentation. David Lucas produced the music which had been composed by associate Tom McFaul and arranged by Mike Maher. The client was International Coffee. Agency producers for McCann-Erickson were Gloria Gengo and Judy Raines. Tom West and Terry Cash have completed a demo for a Falstaff Malt Beer commercial. The client is Pabst Brewing Co. for Needham, Harper & Steers in the Hit Factory Recording Studio.

NATIONAL RECORDING STUDIOS, INC. — At Edison Hall: Elsmere's Steve Karmen recording Pontiac music. Bob Motta supervising two ABC Record Dates. Rafis Records recording an album. KL Music producing V-8 jingles. Ferri, Guillio in with Oldsmobile. . . . At 730 Fifth Ave: Ted Bates' Arnold Eider recording Dentyle jingles. Buoy Steve Karmen in with Delsey music. Mike Small producing a new album for the new album for the new album for the new album for Coleco. Marshalk recording music for Sprite. J.M. Mathes' Aran Bojabian in with the Oakland A's team recording spots. . . . At the Film Center: Clyne Maxon doing Dristan. Film Box doing Chevrolet. Forum III recording and doing D. Steel. Horn Greiner doing Truth. Owen Murphy doing AT&T. . . . New studio just released by Robert E. Eastman & Co., Inc. Frank Boyle, president, announced the trend continues toward shorter and shorter flight lengths. This study covered 100 markets from January, 1968 through May, 1970.

The most popular flight continues to be four weeks in length. Only 8 percent of all buys are 14 weeks or longer.

At the same time, Boyle pointed out that the average number of announcements had increased sharply upward from 1968 to 1970.

RECORDING SESSIONS

Hit Factory recording dates this week include Tom West and Terry Cashman producing a Maury Muehlein LP for Capitol, Joe Symon cutting for Monument, Good Paul for Colossus, Comstock Ltd. for Coral Rock and Judy & Mike Calahan for Roulette. . . . Currently recording at the West Coast Record Plant are Tarbathy for MCA, the Great Gatsby (initially with Atlantic), A&M. East Coast Record Plant dates include: Petty Peppermint producing David Rose and Albert King; the Velvet Underwear for Atlantic; Barry Gordon for Paramount and Alpha Omega for the Wilson Organization. . . . The Sound Exchange reports producer Todd Rungren in to mix the new Paul Butterfield LP for Elektra, Robbins Productions cutting Leslie Fradkin and Ike & Tina Turner.

SONGVIEW STUDIOS — June 29, 30, July 1, 2, 3, 31-Sept. 1. Session: SUE PEABODY completed "I'm a Rock" for Bob Gallo and Gail for Louis Lanza Associates Inc. Engineered by Bob Gallo and Bob Dorsa. . . . July 4, 1970—Recording SONNY. Produced by Bob Gallo for Billy Michelle of Famous Music. Engineer Bob Gallo.

SRS RECORDING STUDIO, INC. — Recording Session: "The Tunnel" from England to Ft. Lauderdale, Fla. Producer was Mike Birzon. . . . Session: "Maxima '70." Producer was Kevin McManus. All material was original with that contemporary Chicago sound. . . . Session: "I'm Not Unusual" was J. V. Watson. Material was original and written by Judy Vassin. Session: "Truth." Producer was Mike Birzon. All material was original. . . . Session: "Frankie Vale." Producer was Bill Smith for Trip Universal Records. "The Song of a Man" material was releases on Trip Universal. . . . Session: C. J. Charles. Producer was Bill Smith for Trip Universal. Session: "It's Not Unusual" was J. V. Watson. Material was original. . . . Session: "Helicopter." The material was original. . . . Session: "Bob Watson and the Country Gentlemen." Producer was Bob Watson. Material was all Pop Country Album. . . . Session: Josh Noland. Material was all Pop Country Album. . . . COMMERCIAL SESSION: Campbell/Bally Advertising Agency. Third Cleaning Service. . . . Radio 100's for WRBD FM written and arranged by SRS Staff.

Dawn Productions has just completed its signing of Justice, a group from Ocean City, Maryland. Plans are underway to cut their first album at D'Arcy Sound in Norfolk, Va. . . . Joey Welz and Richard Dennis will produce the group. . . . Joey Welz has completed a new LP entitled "Keyboard Electricity" at the Record Factory, Wash., D.C.

By DAVID B. PERRY

Both Coke and Pepsi are well into their second cycles of jingle packages. Something that they both learned was to work a little harder at capturing the guest artist's own distinctive sound in the commercials. For example, the Fifth Dimension's Coke spot recorded last August was one of the most unrecognizable sessions they have had. The new Jerry Lee Lewis Coke spot, recorded this summer, has all the characteristic Lewis piano licks and background arrangements which make it a great spot. So, it took a year, but

(Continued on page 34)

KGO-TV Show Knocks Drugs

SAN FRANCISCO — KGO-TV turned over three and a half hours of prime evening time Thursday (16) to leading record groups and a message against drugs. Among the acts appearing were Jerry Corbett, Jeffrey Cain, Southern Comfort, Joy of Cooking, Tower of Power, Boz Scaggs, Victoria, Lamb & Clover. Tony Pigg, air personality with KGO-FM, was one of the hosts. In addition to being telecast, the program was simulcast on KGO-FM, thus giving the viewers the opportunity to hear the music while watching the video on TV.

As a sidebar to the program, the TV station opened up its phone lines with young former addicts on call to rap with listeners in confidence about their drug problems. Gordon Walders produced the show, "The San Francisco Magic Electronic Love Festival." Paul Viergec directed.

More Room for Cos. at NATRA

HOUSTON — Record companies are continuing to increase their space to display their product at this year's National Association of Television and Radio Announcers convention, being held here at the Royal Coach Inn, Aug. 19-23. The companies will have a display and promote their products each day of the convention, breaking away from precedents set at past meetings.

The convention will feature seminar and workshops on all phases of record making, including sessions for various distribution operations managers, and station managers and owners. Awards will be presented after a cocktail hour on the final day.

Saturday, there will be no meetings so that members will be free to tour the city with their families. All general membership meetings will be held in the afternoons. Bob Garner is convention chairman. Other members of the convention committee include Bill Summers and Ben Elmore.

KUZZ-FM Power

BAKERSFIELD, Calif. — KUZZ-FM is shifting its transmitter size to Mount Baldy and will have full-power in stores in August, according to station vice president Joe Thompson. This will increase coverage 55 percent. The country music facility is owned by Buck Owens.

Boost WAYLF-FM

NEW BRITTON, Minn. — The FCC has authorized an increase in radiated power of WAYLF-FM to 100,000 watts. This increase will give the station a broadcast radius of approximately 90 miles. This means that WAYLF-FM's stereo service will now reach about five more cities including Rochester, Mankato, St. Cloud, and Eau Claire, Wis.

Campus News

UPS and Downs

Down: The University of Houston Student Program Council has become so upset over crowd behavior at rock concerts held in the University that they have called for a future rock concert. Believing that the music belongs to the people, 500 people attempted to crash a recent concert featuring Traffic, Mott the Hoople and Mountain. The promoter Richard Ames of Sonic-Ames, let the people in for free. Unfortunately, \$2,000 in damage was done to the box office and floor of the pavilion. Consequently, all rock concerts, including an upcoming Creedence Clearwater Revival set, have been canceled. The promoter Richard Ames of Sonic-Ames, goes to Dr. Patrick Nelson, Houston University vice-president, who announced the cancellations, and those people who made the decision. The phone bipper award goes to all the people who were too cheap to pay to get in, or too high to stand on line to buy tickets. I am sure the music lovers of Houston love you. Ames does not get an award because he was forced to let the people in or take responsibility for a rock concert. The American Legion, Ft. Worth, Texas, played Aug. 7-9, in that city. It is a student run, non-profit and celebrates an American Music form which has been unknown to many white Americans because the big rock stars started stealing the blues and giving the black artists credit (in some cases). It serves as a showcase for talent which has gone unnoticed for a long time. Most of the people performing there will be artists from various cities across the country. Of course, there will be the (commercial) blues greats as well, but the audience will more than likely find some "new" talent which will really be the best thing the event has to offer.

HIGHER

Powder Ridge Music Festival promises to be the best of its kind. Everything seems carefully planned, including a five-mile perimeter around the sight which will present people not holding tickets from getting in. Also on hand will be student deputies trained, who will be on hand to keep the peace. The festival will be held on Highway 91, in New Haven, Conn. There will be only one access road but three exits from Highway 91, maybe it should be 61 for this event, will be gain to access to the one main road. The Connecticut State Police are cooperating. The camping grounds will be opened three days before the festival, Wednesday (29). The sound is by Hanley, Inc. and the stage is by a natural concrete, and the music will be by the heavies, not in the corporate sense. The only problem I see is that the promoters are demanding an outrageous sum of money to reach a great many people. All in all Powder Ridge looks very good on paper. It probably will not be renamed Powder Keg, after it's over.

Help!

Charlie Horowitz is looking for classical tapes again. He wants to do a morning show with them so the students at Hartford will go back to sleep and not attend classes. Just kidding, but he needs the tapes. WWUH, 200 Bloomfield Ave., West Hartford, Conn. 06117.

COUNTRY

WHCB will begin integrating country cuts into its programming of progressive, jazz and soul. The reason is to offer the listeners something different throughout the day. Probably also to increase rating about the station, which is what it is doing as this is being read. Anyway, artists like Johnny Cash, Charlie Pride, the Nashville Brass, Carl Smith, Carl Perkins and other patriots will be heard over WHCB. Distributors take note.

NEW STATION

IN SOUTHERN, Western New England College in Springfield, Mass. will begin operating a radio station. They have built an FM transmitter and are awaiting a license from the FCC. Any helpful suggestions will be followed by Lee Soroco, 722, 722 Carlisle Road, Jericho, N.Y. 11753.

RECORDS

I am sorry to say that RCA, Decca, Dunhill and Bell are not on the nice distributor list of the week. WVSU-FM, Sanford University, in Birmingham, Ala., and WWUH, University of Hartford, Conn., do not get good service from these companies. How about it?

Staying Open

These stations are opened and broadcasting during the summer. I know there is a recession or whatever, but these stations sell records. WLVU AM/FM, Virginia Tech, Blacksburg; KCSM-FM, College of San Mateo, San Mateo, Calif.; KSLP, University of California at Los Angeles; and WNFT, Slippery Rock State College, Slippery Rock, Pa.

College Programming Aids

WOTV, St. Anselm's College, Manchester, N.H., Jay Cormier reporting; Ohio, Crosby, Stills, Nash and Young, Atlantic; "Ladyfinger," in the Rain, The Band, The Who, The Beatles, The Stones, (LP), Candles in the Rain); Melanie, Buddah; "Mississippi Queen," Mountain, Windfall; "Big Yellow Taxi," Joni Mitchell, Reprise . . . WRMC-FM, Mitchell College, New London, Conn., Jonathan Duran reporting; "All I All Brother," Dion, Warner Bros.; "Down by the River," Brooklyn Bridge, Buffalo, Wigwam; Bob Dylan, (LP) Columbia; WHCH, Long Island College, Brooklyn, N.Y., Jonathan Duran reporting; "In the Summertime," Mungo Jerry, Brons; "Mona Bone Jakon," (LP) English Cat Stevens, Island; "Eric Clapton," (LP) Eric Clapton, Atco; "Self Portrait," (LP) B. Dylan, Columbia . . . WBCR-FM, Beloit College, Beloit, Wis.; Tom Keenan reporting; "Eric Clapton," (LP) Eric Clapton, Atco; "Albion, Doo-Wah," Cat Mother and the All Night News Boys, Polydor; "Ain't That News," Tom Paxton, (LP), Elektra . . . Louie, Louie, Tech, Bob Wertz

(Continued on page 31)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Robin Walker, former afternoon personality with country-formatted WIRE, returns to Top 40 radio as program director of WIRL in Peoria, Ill. WIRL is a 5,000-watt full-time operation. Both have the

same owners. . . . Jim Edwards has been transferred from CKLW in

Detroit to the also-Drake-owned WOR-FM in Detroit. She (Mary) is back on WOR-FM after leaving WIBW in Bellingham, Wash. Art Wender is the new national program director of Plough Broadcasting and is head-

quartered in Memphis; the only word I've got right now on Lee Wyler is that he'll be doing other things. * * *

Chuck Williams went to CKLW in Detroit (he's the New Haven personality who was slated, so WIBW thought, for WIRE). . . . Roy Sorenson, program director, reports from in WTOP, Thomson, Ga. Lineup there includes Bill McConnel, Chris Simon,

Mike Harden, Johnny Junior. Forord is rock with every other record a country record and the station adds new releases each week, going 100 percent rock each night after 7 p.m. The station needs records. * * *

Gary D. Edens is the new general manager of KOY in Phoenix. . . . William C. Tyson, air personality on WXRK in Chicago, has been elected president of the west chapter of the National Association of Television and Radio Announcers. . . . Pete Wood has been promoted to production and operations director of WEMP in Milwaukee. Bill Drake goes into his 6-10 a.m. time slot and Bob Bremser has joined the station on a full-time basis in Drake's old evening slot. * * *

Pete Formanek, Fordham University, has been promoted to morning show now on WNEW-FM, in New York; Johnny Michaels is on WMAA in New York, having left WNEW-FM. Under contract to Bob Daniels has consented to do some part-time work on WNEW-FM. . . . George W. Davis: Where are you? My secretaries just got your address. * * *

James R. Curtis Jr. has been promoted to vice president in charge of operations. . . . Lee T. Ladd, Texas, . . . Gary J. (Mike) Garrett Hall, formerly of KALF in Phoenix, is now with WKBO in Harrisburg, Pa., and doing the 9 p.m. to 1 a.m. slot. . . . Jim St. John, WBR in Baton Rouge, La., now includes Bob (Lucky) Tyler, B.Z., Dick Berlington, J. Reginald King, and Steve G. and W. with weekend man Paul Stevens. Thanks for writing in, Dick. * * *

I was sorry to hear that Tom McEntee has resigned as editor of Country Music Survey; I thought he was doing a good job; the record news sheet has reportedly been sold. . . . Herb Robins, program director of WCAP in Lowell, Mass., has left that station to be commercial manager of WXTW-TV, personality with WEXT in West Hartford, Conn. . . . A note from Dave Winter at WAAM in Ann Arbor, Mich.: I never thought that I would find funnier material than there is a duck jockey at KHOW in Denver named Dave Winter, as you reported in Vox Jox, but for some reason I can't stop laughing at which of you guys is the real one! * * *

The Tucson "affair" continues terribly. KTKK station director Joe Bailey writes: "Only one thing as bad as saying my radio station is No. 2 . . . and that's saying my name is Jim St. John." Jim is Joe. Then comes a letter from Jim St. John, manager of KHOS, which points out that Joe Bailey should have been good sport or something similar and stated that "True, KHOS was No. 1 on the Pulse; however, take a look at the enclosed ARB figures six months later. I guess you were really my editor, who was at fault—for printing some slightly out-of-date figures. I have promised to be more careful in the future." * * *

Chris Cooper is now with KONO in San Antonio; he'd been with KOOL in San Francisco. The current Pulse for San Antonio shows KONO with a 24 between 6 a.m. and 3 p.m., then a 21 from 3-7 p.m., and a 26 from 7-11 p.m. KXAS has a 13, 12, 21, and 25. KCOR has a 14, 14, 10, and 9. WOAI has 7, 4, and 4. KBAT has 7, 1, and 4. KITE has 1, 1, and 1. So, it looks like KONO and KTKK have predominant shares of the market and everyone else is taking leftovers. * * *

Clifford M. Hunter, program director of WLW in Cincinnati, sends in some ratings, crediting air personality Jim McConnel, Jim Kelly, Jim LaBarbara, Bob Martin, and Bill Myers, plus some "hard work," for the success. Monday through Friday, an a.m.-noon show, the April/May 1970 ARB shows WLW with a 21 share of people 12 years old and up. WSA is No. 2 with a 19. WBBM is No. 3 with a 13.8. WCKY is next with 8.9. Interesting to note is that even in Cincinnati FM stations take a total (Continued on page 34)

You are Invited to Participate in Billboard's **World of Soul**

August 22, Issue

This annual showcase reveals the dynamic universe of soul in depth—the scene today—Rhythm & Blues, Gospel, Soul's International Impact, Analysis of Billboard Soul Charts complete with artists, labels etc.—PLUS Black Radio Station Managers, Regional Presidents, Top D.J.'s, Program Directors, and top performing talent, booking agents, producers throughout the world. Editorially you'll find no other publication offering this unique, meaningful, high-interest exploration of the World of Soul.

The buying influentials for talent are the people who'll be reading this issue of Billboard. They'll be getting a big, fresh look at the World of Soul. They'll be making new decisions about this exciting scene. Don't be left out of the World—Be part of the action—Reserve your ad space now!!

Bonus distribution will be going to the NATRA Convention in Houston, August 19th. This is in addition to more than 33,000 of Billboard's regular paid subscribers all over the world.

Advertising Deadline: August 7
Regular 3-column ad rates apply

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165 W. 46 St.
212-757-2800

NASHVILLE
1905 Broadway
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CHICAGO
188 W. Randolph
312-236-9818

LOS ANGELES
9000 Sunset Blvd.
213-273-1555

LONDON
7 Carnaby St.
437-8090

BEST SELLING
Billboard
Soul LP's

* STAR Performer—Singer's registering greatest proportionate upward progress this week.

This Week	Last Week	Title Artist, Label, No. & Pch.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pch.	Weeks on Chart
1	1	ABC Jackson 5, Motown MS 709	8	27	24	JR. WALKER & THE ALL STARS LIVE	10
2	2	THE ISAC HAYES MOVEMENT Enterprise ENS 1010	15	28	30	BLACK TALK	8
3	5	STILL WATERS RUN DEEP Four Tops, Motown MS 704	17	29	9	WHATSOEVER—JOINETOGETHER	8
4	3	PSYCHEDELIC SHACK Temptations, Gordy GS 947	17	30	41	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	55
5	10	THE LAST POETS Douglas 3	5	31	23	GALOYS KNIGHT & THE PIPS' GREATEST HITS	17
6	6	GET READY Rare Earth, Rare Earth AG 507	27	32	26	GRITTY, GROOVY & GETTIN' IT	19
7	11	BITCHES BREW Miles Davis, Columbia GP 26	11	33	36	FAREWELL	10
8	8	GREATEST HITS Fifth Dimension, Soul City SCS 32900	9	34	26	MCLEMORE AVENUE	13
9	4	RIGHT ON	8	35	33	BEST OF JERRY BUTLER	5
10	7	THIS GIRL'S IN LOVE WITH YOU Aretha Franklin, Atlantic 50 248	24	36	25	COUNTRY PREACHER	19
11	49	EDUCATION	2	37	17	GREATEST HITS Marvin Gaye & Tammi Terrell, Tamla TS 302	7
12	16	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick, Scapa SP 581	13	38	48	I WANT YOU BACK	28
13	35	DIANA Diana Ross, Motown MS 711	2	39	42	STRUTTIN'	5
14	14	STAIRSTEPS Buddah BOS 5061	9	40	40	MY KING OF JAZZ	7
15	15	YOU AND ME Jerry Butler, Mercury SK 61260	11	41	43	MY MAN! WILD MAN!	26
16	19	BAND OF GYPSIES	10	42	38	SWISS MOVEMENT	33
17	20	TURN BACK THE HANDS OF TIME	3	43	46	RED CLAY	4
18	18	COME TOGETHER	11	44	44	CALIFORNIA GIRL	2
19	11	IT'S A NEW DAY	7	45	45	EXPRESS YOURSELF	4
20	21	FUNKADELIC Westbound 2000	18	46	37	I'M JUST A PRISONER	9
21	29	STAND	65	47	47	MOVE YOUR MONEY	13
22	34	WOODSTOCK Soundtrack, Columbia SO 3-300	6	48	—	—	1
23	12	NOT ON THE OUTSIDE	9	49	—	—	1
24	31	DEAD MADE ME BUY THIS OMELET	22	50	50	PORTRAIT OF THE ORIGINALS	2
25	32	VIVA TIRAD	6				
26	27	PORTRAIT	11				



Seek and find: BILLBOARD'S TAPE DIRECTORY is where it's at.



BRENDA STARR draws a crowd of proud record talent for the release of her first single on Polydor's "Golden Boys" label. Jerry Schenck, Polydor president, smiles, top right; Esmond Edwards, executive assistant, top left; producer Ruth Clark, top right; and producer and Maxwell artist Ben E. King, front left. Miss Starr, already on the charts, is the main attraction.



JESSE JAMES, left, signs on with the Roulette-distributed Zeta Records as producer Hosea Wilson, right, and Zeta national promotion man George Chavous, center, look on. James is first on Wilson's new label with "Don't Nobody Want to Get Married." It's already chartbound.

Selling Sounds

* Continued from page 30

we now have some very good Coke and Pepsi jingles ahead.

The business of doing "voice overs" in commercials, has been written up recently in two national magazines. Voice over remotes are the new thing in advertising. It's a new sales technique that makes over \$500,000 per year in fees and residuals. There isn't one "single house" in the country that makes that kind of money for music, so it looks as if the real money is in announcing, not in composing and playing on commercials. Some of the big voice over people include Joe Silver, Mason Adams, Bob Landers, Len Maxwell and Ward Clever, and the new ones are Jim Brown and Paul Frey, and Jim Baskett in Los Angeles.

Record celebrities continue to enter the commercials field. Charlie Calelio, formerly a Four Season member and arranger, Columbia A&R man and Bob Crewe's right hand man, is available for commercials through Musical Persuasion Inc. in New York. Also, through MPI you can get Al Cooper, who got Blood, Sweat & Tears off the ground several years ago, and who produced many of the Super Bowl jingles. With Blood, Sweat & Tears in 1967, Quincy Jones is also handled by MPI and has just completed a Coke date. One caution about Quincy: He doesn't come cheap. And he shouldn't.

All the ad agencies who handle automobile accounts are out West something filming commercials for the introduction of the 1971 models. All the creative people who write the music will be like Music for the first hand of commercials will be recorded in Los Angeles primarily, but New York will get its normal share back after the season begins in September. . . . With cigarette advertising off the air this January, many media people are afraid that they will not be able to make up this loss of hundreds of millions of dollars in advertising rates. As it now stands, it costs between \$30,000 and \$40,000 for an advertiser to have his one minute commercial aired in prime-time network space. The higher figure quoted is for Bob Hope's specials, and is not a typical price. Most shows cost between \$45-60,000 per minute.

Vox Jox

* Continued from page 32

of December." You don't have to worry about the winter weather in Buffalo, Jim. You'll never see it; the ice and snow hides it.

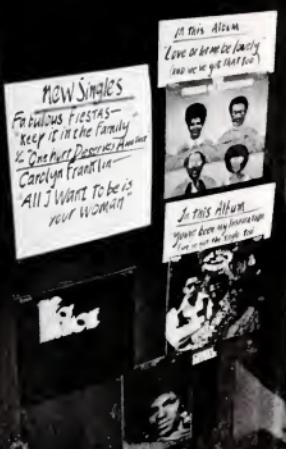
Friends, it's happened! The final promotion, KVI in Seattle is giving to any listener who wants a pair of KVI headphones, a radio, earbuds, condensers, etc. (Don't be alarmed, KVI alumni; it's only the old knobs and buttons that the station is giving away.)

My assistant left me a note that Clark Green has joined KMFZ in Los Angeles, and that Clark Race, II, so, KMFZ has just acquired one damned fine personality. I first met Clark several years ago at the National music convention in Nashville. The lineup at WIRE in Indianapolis goes like this: Bill Robinson, program director; Gil Scott, program director; Ken Scott, Buddy O'Shies, and Fran King (who does all the night shifts). . . . Bob Todd is back on the air—WGOV, Chattanooga, the real Chickamauga Charlie.

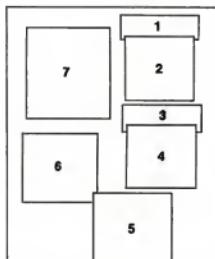
Just so you'll be aware, the only radio program director meeting I meets is my approval, besides association meetings and the Billboard functions, is the Bill Gayle Conference, which will be held in Los Angeles in November.

SOUL SHACK

RECORD SHOP



We didn't come to visit...we live here.



RCA's no sometime label in the world of R & B. From the way our established stars get bigger and bigger, and our new ones keep developing, it looks like we've got a long term lease.

1.2 The Friends of Distinction—"Real Friends" (LSP-4313), their latest album is a real winner. And so is the hit single it features: "Love Or Let Me Be Lonely" (74-0319).

Livin', breathin', growin' soul.

3.4 The Main Ingredient—Their new album, "The Main Ingredient L.T.D." (LSP-4253) stocks among other things a smash single, "You've Been My Inspiration" (74-0340).

7.5 Carolyn Franklin—The way to come off a fantastic engagement at the Apollo Theatre is with a great new single, "All I Want To Be Is Your Woman" She's also got a best selling album in, "Chain Reaction" (LSP-4317).

6 Nina Simone—The Empress of Soul gets hotter and hotter. And this cookin' album says it all. "The Best of Nina Simone" (LSP-4374) is a must for all her fans and new initiates.

7. The Fabulous Fiestas—Their brand new single "Keep It In the Family" c/w "One Hurt Deserves Another" (74-0364), isn't letting anyone down. A great sound and a great beat that doesn't let up.

RCA Records and Tapes

Country Music

Decca's Bradley Scores Music City Square Plan

NASHVILLE — A suggested plan for a "Music City Square" to stimulate this city's music industry is not enough to satisfy the music community, according to George Bradley, vice president of Decca.

"We have had seven years of promises and of inactivity concerning a Music City Boulevard," he said, "and now we have an answer."

Bradley said he had no objection to a "square concept" proposed by Farris Deep, director of the Metropolitan Plan-

ning Commission, but he emphasized that it would put the situation "right back where it was seven years ago."

"They (the planning commission and city administration) came to us in 1967," Bradley said, "and recommended a boulevard. Our first reaction was to oppose it, but we went along. At the time we would have been satisfied with 16th and 17th avenues being designated one-way streets and we sold us on the boulevard concept."

The result was that the prices of property in the Music Row area skyrocketed, and so did taxes. "Every time the valuation of property went up," Bradley said, "the tax assessor was right there with his assessment."

The crushing blow came in 1967. At that time the city passed a mapped street act, which froze construction, alteration and improvement of property on the west side of 16th avenue, but left taxes at an all-time high. "The value of little property remained on the east side of what ultimately was to have been the boulevard, but nothing has taken place because of repeated promises and inaction on the part of the city," Bradley said. "It's costing some companies as much as \$30,000 a year or more," Bradley ex-

plained. "Because of the uncertainty of conditions, they are building nothing, but are paying heavy taxes on unused pieces of earth. Additionally, the money invested in the property is not being used to make more money, and investors simply are going to stop getting involved."

Bradley said either something should be done about the boulevard immediately, or taxes should be reduced to the pre-boulevard level, allowing the existing property to be sold. He said he could not, in good conscience, recommend that investors come in, as he has in the past, because of the obvious lack of good faith on the part of the council.

800C Invested

"The city already has invested about \$800,000 in plans and acquired rights for the boulevard," Bradley explained. And he said the total cost of the street would not be prohibitive because it covers only one-eighth of a mile beyond that already set aside.

Resident Glenn Bainbridge, who proposed a feasibility study for the "Music City Square" concept, said it would include an alloy street, now running the length of the area to be renamed.

(Continued on page 41)

CMF Holds Trustee Meeting in Toronto

TORONTO — The Country Music Foundation Board of Trustees held its quarterly meeting at the Royal York Hotel last week, with Columbia's Frank Jones chairing the gathering. Roy Horton of Peer-Southern serves as president.

The group was scheduled to view a new film creation on the Country Music Hall of Fame depicting the historical routes of Country Music, tracing its growth to the present.

The CMF also studied attendance records at the Hall of Fame, its expanding library facilities, plans for furnishing and equipping the new library, the creation of policy rules governing the use of documentary tapes, music and materials deposited in the research facilities, and the installment of new lighting, heating and air for the expanding parking lot.

The CMF meeting was followed by the quarterly board meeting of the Country Music Association which convened July 13. The board discussed the proposed budget, the radio and studio sales kit, new membership brochures, the progress of the Fifth Annual Music City Pro-Celebrity Invitational Golf Tournament, and the addition of a new award to the annual country music awards events.

Other items on the agenda included the discussion of plans

for the Ed Sullivan Country Music show, plans for the October convention and award program, the selection of the recipient of the Founding President's Award, and the promotional plans for Country Music Month.

BMI, Canada, Ltd., on Monday night hosted a reception for the Board, with William Harold McRae, president, in attendance.

A luncheon on Tuesday was hosted by the Canadian Broadcast Society.

Twitty Overcome By Fans' Praise

GREENVILLE, S.C. — For the first time in his 14 years of entertainment, Conway Twitty lost his composure during a concert at the Memorial Auditorium here last week.

Thousands of country music fans moved spontaneously toward the stage following a series of standing ovations for the country music artist.

Twitty was so emotionally overcome by the reaction that he had to leave for his dressing room, only to return after a few minutes to continue, and to sing a telegram.

"I've been in the business for more than 14 years," Twitty said. "I've received standing

(Continued on page 41)

THE MAN YOU WANT ME TO BE

DECCA 32694

WEBB PIERCE

another
country giant
from



THE LAND OF THE COUNTRY GIANTS

PART 2

Part 2 means July and 10 new country albums.
Big albums by big promotions.
Featuring big artists. Giants.



SINGIN' EM COUNTRY
Kitty Wells
DL-75221



JACK GREENE'S GREATEST HITS
DL-75208



PLEASE BE MY NEW LOVE
Jeannie Seely
DL-75228



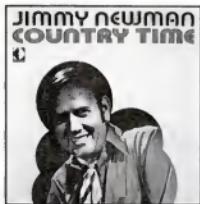
SING YOUR HEART OUT COUNTRY BOY
The Wilburn Brothers
DL-7514



ALL AMERICAN HUSBAND
Peggy Sue
DL-75225



A GOOD YEAR FOR THE WINE
Ernest Tubb
DL-75222



COUNTRY TIME
Jimmy Newman
DL-75220



KENTUCKY BLUE GRASS
Bill Monroe
DL-75213



THE TOUCH OF GOD'S HAND
Rex Allen
DL-75205



ON DECCA RECORDS
AND TAPES

The Land of the Country Giants Part 1
Introduced to you in June.

LORETTA LYNN WRITES 'EM
AND SINGS 'EM
DL-75198

LOVE IS A
SOMETHING THING
Bill Anderson
DL-75206

SONGS OF CONSOLATION
Jimmie Davis
DL-75199

ROCK ME BACK
TO LITTLE ROCK
Jan Howard
DL-75207

HELLO DARLIN'
Conway Twitty
DL-75209

MERRY GO-ROUND WORLD
Webb Pierce
DL-75210

RU-BE EEEE
The Osborne Brothers
DL-75204

LOVE HUNGRY
Warner Mack
DL-75219



SINGING ALL DAY AND
DINNER ON THE GROUND
Jimmy Martin
DL-75226

LORENE MANN



SINGS, SINGS, SINGS,

'The Apron Tree'

Chart 5067

We sincerely believe this will be Lorene's greatest hit.

DAVE PEEL



Makes it 4 Hits in a row

'Sad Man's Song'

Chart 5086

Published by:
Total Music, Inc.
&
Screen Gems Music
Nashville, Tennessee

Billboard Hot Country Singles

* STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pk.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pk.	Weeks on Chart
1	2	WONDER COULD I LIVE THERE AGAINMORE Charley Pride, RCA Victor 47-9853 (Hall-Clement, BMI)	7	37	40	THE WONDER OF YOU Elva Presley, RCA Victor 47-9855 (Duchess, BMI)	8
2	3	KANSAS CITY SONG Alan O'Day, Capitol 2782 (Blue Book, BMI)	8	—	—	HEAVEN EVERYDAY Mel Tillis, MGM 14148 (Jack & Bitt, ASCAP)	1
3	1	HE LOVES ME ALL THE WAY Tammy Wynette, Epic 5-10612 (Alpine, BMI)	10	72	—	ONE SONG AWAY Tammy Wynette, Epic 5-10630 (Dixie of Cash, BMI)	2
7	1	JESUS TAKE A HOLD Marie Haggard, Capitol 2836 (Blue Book, BMI)	7	40	37	YOU AND ME AGAINST THE WORLD Larry Lord, Decca 32857 (Centennial, BMI)	13
5	6	NEVER PICKED COTTON Ray Price, Columbia 4-45178 (Buck Ram, BMI)	8	41	45	SON OF A COAL MAN United Artists 30647 (String Artists, ASCAP)	10
6	5	SOMEDAY WE'LL BE TOGETHER Bill Anderson, Jim Reeves, Decca 32689 (Columbia, BMI)	6	42	43	LUZIUMA RIVER Jim Reeves, Roger American, 9 (Birchtree, BMI)	7
13	12	HUMPHREY THE CAMEL Jack Buncha & Misty Morgan, Waylon Jennings, OJC (Back Book, BMI)	6	43	33	THE MOST UNCOMPLICATED GOODBYE I'VE EVER HEARD Waylon Jennings, Monument 1198 (Blue Grass, BMI)	11
23	22	DON'T KEEP ME HANGIN' ON Patsy Cline, Decca 22692 (Warren, BMI)	4	44	38	WARMTH OF THE WIND Johnny Cash, Sun 5402 (Windham, BMI)	11
10	10	FOR THE GOOD TIMES/GRAZING IN GREENER PASTURES Ray Price, Columbia 4-45178 (Buck Ram, BMI)	5	45	34	I DO MY SWINGING AT HOME David Houston, Epic 5-10596 (Alpine, BMI)	17
14	4	IF I EVER FALL IN LOVE (With a Heartless Love) Faron Young, Mercury 73035 (Newkay, BMI)	9	51	68	HONKY TONK MAN Bob Luman, Epic 5-10531 (Cedarwood, BMI)	3
16	14	YOU'LL NEVER GIVE ME A LIFT Charley Pride, Decca 22692 (Warren, BMI)	5	47	47	A GOOD THING Charley Pride & Kathy Merritt, United Artists 50640 (Passkey, BMI)	12
22	15	WHEN A MAN LOVES A WOMAN The Way I Love You Billy Walker, MGM 14134 (Foster Hills, BMI)	5	48	48	MARY GOES ROUND Bobby Helms, Carter 10020 (Jack, BMI)	5
13	8	SH'E'S A LITTLE BIT COUNTRY George Hamilton IV, RCA Victor 47-9829 (Wilderness, BMI)	13	49	26	TOGETHERNESS Charley Pride, United Artists 30647 (Dixie of Cash, BMI)	12
17	17	HELLO MARY LOU Charley Pride, Decca 32668 (Warren, BMI)	9	50	32	LOVIN' MAN Charley Pride, Columbia 4-45120 (McCall, BMI)	14
15	11	LONG LONG TEXAS ROAD Roy Drusky, Mercury 72956 (Combie, BMI)	12	51	51	COME AND GET IT MAMA Charley Lovin, Capitol 2834 (Tuff, ASCAP)	4
16	5	HELLO DARLIN' Charley Pride, Decca 32661 (Warren, BMI)	14	60	60	BIG BANG Charley Pride, RCA Victor 47-9849 (Windham, BMI)	2
17	17	ROCKY TOP Lynn Anderson, Charley Pride (Wayne) (Warren, BMI)	8	53	53	I'LL BE YOUR BABY TONIGHT Charley Lovin, Columbia 4-45142 (Dwarf, ASCAP)	9
16	16	I NEVER OWE STOPPED LOVING YOU George Jones & the Jones Boys, Mercury 73036 (Newkay, BMI)	11	—	—	LEAVIN' ON A JET PLANE Kendalls, Star 373 (Cherry Lane, ASCAP)	1
24	24	A PERFECT MOUNTAIN Don Gibson, Hickory 1571 (Acuff-Rose, BMI)	5	55	50	ON THE ROAD AGAIN Charley Lovin, Decca 22679 (Poco Joe's, ASCAP)	8
30	30	SLALOM TO THE SWITCHBACKS Tom T. Hall, Mercury 73037 (Newkay, BMI)	3	56	56	FLYING SOUTH Hank Locklin, Danny Davis & the Nashville Cats, Mercury 72956 (Combie, BMI)	5
25	25	MULE SKINNER BLUES Charley Pride, Decca 32661 (Warren, BMI)	4	57	58	MAN I TRIED Jim Ed Brown, RCA Victor 47-9858 (Monster, ASCAP)	3
46	46	EVERYTHING A MAN COULD EVER NEED George Jones & the Jones Boys, RCA Victor 47-9832 (Stallion, BMI)	2	58	63	FINGERPRINTS Jim Ed Brown, Capitol 2829 (Blue Book & Ching-Ring, BMI)	4
23	23	HEART OVER MIND Mel Tillis, Keep 2068 (Cedarswood, BMI)	14	59	59	MARTY GRAY Willie Jo Spears, Capitol 2844 (Chestnut, BMI)	1
24	24	TELL ME MY LYING EYES ARE WRONG George Jones & the Jones Boys, Mercury 73036 (Newkay, BMI)	10	74	74	EVERYTHING WILL BE ALRIGHT Claude Grey, Decca 32669 (Warren, BMI)	2
25	21	PLAYIN' AROUND WITH LOVE Barbara Mandrell, Columbia 4-45143 (Alpine, BMI)	10	61	52	LET'S GO FISHIN' BOYS Charlie Walker, Epic 5-10510 (Green Grass, BMI)	5
26	20	DALE MANN TAVERN Del Reeves & Paulie De Haven, United Artists 30649 (Foskay, BMI)	9	62	57	GREEN VALLEY Tom T. Hall, Capitol 2815 (Moss-Rose, BMI)	8
27	15	I CAN'T SEEM TO SAY GOODBYE Charley Pride, Decca 32661 (Warren, BMI)	14	63	66	ALL AMERICAN HUSBAND Peggy Sue, Decca 32679 (Grove-Fire, BMI)	3
31	31	A MAN'S KIND OF WOMAN/LIVING UNDER PRESSURE Eddie Rabbitt, Capitol 2829 (Alpine, BMI)	7	64	64	LOVELY FOR YOU Charley Lovin, Capitol 28284 (Singletone, BMI)	3
29	29	I WISH I HAD A MUMMY LIKE YOU Fatti Page, Columbia 4-45187 (Alpine, BMI)	9	65	60	MISSISSIPPI Jim Ed Brown, Durhill 4236 (Athens, ASCAP)	4
30	19	BEAVERLY SISTER ROSE Jeannie C. Riley, Plantation 99 (Singleton, BMI)	11	66	—	WE'LL SING IN THE SUNSHINE Linda Ronstadt, Chart 5076 (Guitarra, ASCAP)	1
28	28	DUTY NOT DESIRE Jeannie C. Riley, Plantation 99 (Singleton, BMI)	5	67	—	SUGAR IN THE FLOWERS Anthony Amerson Jones, Chart 5083 (Singleton, BMI)	1
32	36	DO IT TO SOMEONE YOU LOVE Charley Pride, Mercury 73027 (Newkay, BMI)	4	68	65	OLD LOVE AFIRE NOW SHOWING Leroy Van Dyke, Keep 2746 (Moss-Rose, BMI)	7
33	33	REMOVING THE SHADOW Charley Pride, Mercury 73027 (Newkay, BMI)	4	69	62	PICK ME UP ON YOUR WAY DOWN Carl Smith, Columbia 4-45177 (Tree, BMI)	3
35	35	THE WHOLE WORLD COMES TO ME/IF THIS IS LOVE Jim Ed Brown, Carl Smith, Hickory 1570 (Hill & Range, BMI/Continent, SESAC/Tree, BMI)	2	70	67	VANISHING BREED Hank Snow, RCA Victor 47-9856 (Alpine, BMI)	3
37	37	I'M LEAVING IT UP TO YOU Charley Pride, Decca 2796 (Venera, BMI)	12	71	71	TILL I CAN'T TAKE IT ANYMORE Della West & Don Gibson, RCA Victor 47-9867 (Endin, BMI)	2
34	34	ONE NIGHT STAND Charley Pride, Capitol 28282 (Blue Book, BMI)	4	72	—	SWEET SWEET SWEETNESS June Murray, Capitol 2738 (Beechwood, BMI)	1
37	37	THE WHOLE WORLD COMES TO ME/IF THIS IS LOVE Jim Ed Brown, Carl Smith, Hickory 1570 (Hill & Range, BMI/Continent, SESAC/Tree, BMI)	2	73	73	THAT LOOK OF GOODBYE Charley Lovin, Decca 32679 (Acuff-Rose, BMI)	2
37	37	I'M LEAVING IT UP TO YOU Charley Pride, Decca 2796 (Venera, BMI)	12	—	—	TWO LITTLE ROOMS Janet Lynn, United Artists 50671 (Warren, BMI)	1
37	37	ONE NIGHT STAND Charley Pride, Capitol 28282 (Blue Book, BMI)	4	—	—	FREIGHTLINER FEVER Red Sovine, Starkey 2746 (Terrell/Big Spring, BMI)	1

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Spotlight—September 5th Issue

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BUCK
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With the increasing international importance of Country Music, Billboard feels a SPOTLIGHT ON BUCK OWENS is long overdue.

This in-depth section acknowledging Buck's contributions to the industry will cover the entire spectrum of this top recording and TV artist's career:

BUCK'S RECORDINGS WHICH HAVE SOLD OVER 7 MILLION.

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If you haven't been contacted yet on participating in this salute, contact your nearest Billboard office for details.

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Country Music

Nashville
Scene

By BILL WILLIAMS

The new Riverfront Stadium in Cincinnati will be the scene of a Country Music Night Aug. 15, when the Reds host the Phillies in a baseball game. League executive Richard Wagner, promotion director for the Reds, said that Bill Anderson, Jan Howard, Jimmy Gately and the Po' Boys Band would perform prior to the game. This will be the second country attraction for the Reds during the current baseball season. Tompall and the Glaser Brothers appeared at the old Crosley Field on May 1. Hap Peebles produced both shows.

Bill Anderson has been named 1970 honorary Christmas Seal chairman for Tennessee.

Sonny James has returned to work after an annual vacation, and his schedule includes appearances at 20 major fairs throughout the U.S. and Canada, and an appearance at the Baltimore Orioles Baseball stadium in August. He also has TV appearances set with Ed Sullivan, Johnny Cash and Andy Williams. . . . Aug. 8 will be Webb Pierce Day. Variations of the birthday salute to Pierce include heavy programming on some stations of Pierce, who has been a Decca artist for 20 years. Mike High, the hand-drawn business liaison for the Webb-Pierce Enterprises, is coordinating the event in conjunction with program directors. . . . Pete Drake and the Drakes will participate in a benefit at Kissimmee, Fla., for a children's orphanage, one of several such benefits Pete does during the course of a year. . . . Howard Vye, who announced a Pennsylvania Country Music Convention to be held at the Logans Ferry Hotel, First Hall, on Aug. 2, a list of those invited to the convention was not included in the news release. . . . Tucson Records' Woody Merton has made a promotional trip to the Chicago area. At WROZ, Evansville, Country Gentleman Tom Wayne broadcast one hour of his regular special remote 20 feet under water.

SESAC Party
At Opry Fete

NASHVILLE — SESAC has become the first of the participating organizations in the "Grand Ole Opry" birthday celebration to announce its plans for the October gathering.

The annual SESAC country music awards banquet will be held at the Woodmont Country Club here Oct. 15.

Last year's SESAC banquet was co-hosted by Charley Pride, RCA Victor recording artist, and Dave Overton, WSM's program manager with five years of service to Nashville. Bruce Hawkins and his orchestra. The hosts and entertainment for the 1970 presentation have not yet been announced.

The affair will get under way with a reception at 7:30, a dinner, a brief intermission and the formal presentation of awards. The closed event will be attended by some 250 leaders in the country music industry including recording artists, writers, publishers and record company executives.

Billboard SPECIAL SURVEY
For Week Ending 7/25/70

Hot
Country LP's

* STAR Performer—LP's registering proportionate upward progress this week.

Week	Last Week	Title, Artist, Label & Number	Weeks on Chart
1	2	TAMMY'S TOUCH Tammy Wynette, Epic 38-2849	10
2	3	THE WORLD OF JOHNNY CASH Columbia 29-3000	8
3	4	MY WOMAN, MY WOMAN, MY WIFE Merle Robbins, Columbia CS 9978	9
4	5	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	39
5	6	JUST PLAIN CHARLEY Charley Pride, RCA Victor LSP 4290	23
6	7	HELLO DARLIN' Conway Twitty, Decca DL 75209	5
7	8	OKIE FROM MUSKOGEE Maria Hagedorn, Capitol ST 3864	27
8	9	WORLD OF TAMMY WYNETTE Epic BN 303	7
9	13	YOU AINT HEARD NOTHIN' YET The Buckle Boys, Nashville Brass, RCA Victor LSP 4334	8
10	15	BEST OF JERRY LEWIS Smash SBS A7131	13
11	14	LOVE IS A SOMETIMES THING Bill Anderson, Decca DL 75206	4
12	20	YOU WOULDN'T KNOW LOVE Ray Price, Columbia CS 9918	11
13	—	CHARLEY PRIDE'S 10TH ALBUM RCA Victor LSP 4267	1
14	11	TAMMY WYNETTE'S GREATEST HITS Epic BN 4656	47
15	10	BABY BABY David Houston, Epic BN 26539	17
16	17	BIRDS OF A FEATHER Jack Darrow & Nelly Morgan, Wayout WSS 33-001	9
17	12	HANK WILLIAMS JR. GREATEST HITS MGM ST 4656	16
18	19	HELLO, I'M JOHNNY CASH Columbia KCS 9904	24
19	18	WE'RE GONNA GET TOGETHER Buck Owens & Sonny Bono, Capitol ST 448	12
20	22	A TASTE OF COUNTRY Jerry Lee Lewis, Sun SUN 114	13
21	16	THE WAYS TO LOVE A MAN Tammy Wynette, Epic BN 26219	24
22	27	ON STAGE—FEBRUARY 1970 RCA Victor LSP 4201	4
23	5	PORTER WAYNE AND DOLLY REBECCA Porter Wagoner & Dolly Parton, RCA Victor LSP 4203	18
24	33	LORETTA LYNN WRITES 'EM AND SINGS 'EM Decca DL 75196	3
25	25	OH HAPPY DAY Glen Campbell, Capitol ST 443	11
26	23	TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca DL 73172	24
27	29	LONG LONESOME HIGHWAY Merle Haggard, Columbia CS 4652	7
28	24	LORD, IS THAT ME Jack Greene, Decca DL 75188	16
29	21	SIX WHITE HORSES Tommy Cash, Epic BN 26535	15
30	—	MY LOVE/YOU KEEP ME HANGIN' ON Sonny James, Capitol ST 476	1
31	31	OCASIONAL WIFE/IF I EVER FALL IN LOVE WITH A HONKY TONK GIRL Lynn Anderson, Columbia CS 61725	6
32	36	COUNTRY GIRL Jeannie C. Riley, Plantation PLP 8	14
33	—	BEST OF EDDY ARNOLD VOL. II RCA Victor LSP 4270	10
34	38	STAY THERE TILL I GET THERE Lynn Anderson, Columbia CS 1025	9
35	35	IF IT'S ALL THE SAME TO YOU Bill Anderson & Jan Howard, Decca DL 75184	13
36	26	WE'RE GOING TO BE FINE Waylon Jennings, RCA Victor LSP 4260	25
37	—	YOUR LOVE IS HEAVENLY SUNSHINE Faron Young, Capitol ST 423	1
38	43	WORLD OF RAY PRICE Columbia GP 26	3
39	41	THE 10TH BIRTH ANNIVERSARY ALBUM/ 10 YEARS OF HITS Columbia GP 31	6
40	42	I WITNESS LIFE Tom T. Hall, Mercury SR 61277	3
41	33	WORLD OF DAVID HOUSTON Mercury SR 61278	7
42	—	MUSIC CITY SOUNDS Lloyd Green & Pete Wade, MGM SE 4672	1
43	—	BOBBY GOLDSBORO'S GREATEST HITS United Artists 5502	1
44	44	ORIGINAL GREATEST HITS Merle Haggard, Columbia BSC 350	2
45	45	RUBE LEKE Dionne Brothers, Decca DL 75204	2

Rhode Island Country Fest Called A Hit—First in Northeast Area

ESCOHEAG, R.I.—The success of the first Country Music Festival held in this part of the nation will make that area "the center of country music on the East Coast," according to Rod Harris.

Harris, general manager of a new outdoor recreational facility known as Stepping Stone Stables, said the first festival went over beautifully despite inclement weather and problems with the town council.

"First the rains came," Harris said, "then the council tried to close us down. But neither managed to hurt us. There were people here from at least eight

states, extending down into Pennsylvania."

Harris said there also were visitors from Chicago, who were on a New England vacation, and in addition to having the festival again next year, Harris plans to add at least one and perhaps two Bluegrass Festivals, and look in Nashville talent on a regular basis.

Harris and his partner, Henry Davis, already have booked in a country-oriented rodeo, then a show featuring George Morgan, the Cantrells, and the Willis Brothers, another featuring Faron Young, and still another with Linda Webb, Natalie Rains and Roy Clark.

In the winter months, acts will be primarily regional, aimed at smaller audiences. The complex includes an 8,000 seat amphitheater and a theater which houses several hundred. This theater, completely modern, contains equipment for a light show among other things.

Regarding this festival, Harris had particular praise for the Dollar Bills, the band of artist Johnny Dollar, who he said worked three hours straight each night bringing virtually all of the acts. The band consists of Tom Wilkerson, John Youlton and Johnny Cain.

Crowd response, he said, was great for Jack Barlow, Kenny Price and Connie Smith, in particular, but he praised all of the

acts who participated. They included the Stonemans, the Osborne Brothers, Skeeter Davis, the Lester Flatt Show, Mel Tillis, Johnny Dollar, Charlie Louvin, the Compton Brothers, Jim & Jesse and Dianne McCall.

Bradley Scores

Continued from page 36

bricked, preferably in a herringbone pattern and have gas street lights installed.

Harold Hitt, president of the Country Music Association, agreed with Bradley that the square idea is fine, "as long as we do not lose sight of the eventual expansion of a Music City Boulevard."

Hitt and Bradley both feel the boulevard is vital for the continued growth of the industry in Nashville, and that retardation of the growth will occur without it.

Twitty Overcome By Fans' Praise

Continued from page 36

ovations on numerous occasions, but this is the greatest thing that has ever happened to me. It seemed that everyone, me, my band and the audience just reacted simultaneously."

More than 7,000 were in the audience.



GEORGE WALLACE JR., 18-year-old son of Alabama's governor-elect, has signed a booking contract with Buddy Lee Attractions. Wallace, who is recording with VTR Records, will begin touring as a country singer. Left to right, Lee; Jimmy Valvet, Lee's manager; talent manager Jim Wagner, and Wallace. Wagner heads Royal Talent Agency, a division of Buddy Lee Attractions.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

Brite Star's Pick Hits

- ★ Old Time Preacher Man—Porter Wagoner (RCA)
- Heart Over Mind—Lynn Anderson (Kapp)
- It's Too Late—Kenny Rogers (Reprise)
- No Arms Could Ever Hold You—Bobbi Vinton (Epic)
- Got to Get You Into My Life—The Downbeats (Trail)
- You're There—Larry Edwards (Circle E)
- It's a Long Way to the Top—Jimmy Key (Mercury)
- Pocket Full of Friends—I Don't Know (Vikings)
- After All These Years (LP)—Carmine Gagliardi (Columbia)
- Rock & Roll Revival—Joe Welz (Palmer)

For Promotion, Distribution, Display Coverage, Press Relations Service, Major Lebr and Advertising, Write: Brite Star Attractions, Ad Sales Bureau, Cines, Mart Today, SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. 615 244-4044.

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Brite Star's Pick Hits

Public Notice

The Custom Service Department of Capitol Records is announcing plans for the liquidation of all master tapes, one year old or older, from its custom library. Any party wishing the return of their masters please send request within 30 days to Sam Hasson, Capitol Records, Inc., 1750 Broadway, Vine St., Hollywood, Calif. 90028.

Master tapes must be identified by Producer, Artist, Date Recorded and CSD Number.



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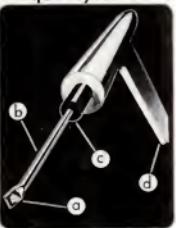
July 25, 1970, BILLBOARD

Moran Cuts First Album

NASHVILLE — Songwriter Jack Moran, winner of virtually every writers award, has recorded his first LP for Athena Records, a message-oriented collage of material including eight original compositions, two current pop hits, and one folk standard.

Moran, a Phi Beta Kappa from Penn State University and holder of a master's degree, came here in 1967 as a guest of Jim McGuire, signed an exclusive writers' contract with Tree, and proceeded to turn out hit material.

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With Glen Tubb for work "Skip a Rope," the Monument single by Henson Cargill which was nominated for two Grammy awards. It was voted the Country Music Association song of the year. Tubb, who was named "Artist of the Year," received the BMI pop and country award, and won the Nashville Song Writers Association Award.

Another of his tunes, "None of My Business," is being used in several United Giver's campaign as a theme song. He also scored with such tunes by such artists as Jack Palance, Jack Reno and Marion Worth.

Moran signed with Athena last September, and turned out his first single. Now, the elbom gives him full exposure on the first time. The title ranges from the tongue-in-cheek theme of "Suck Your Thump" to the sad and provocative "Tommy's Doll."

Fanta Purchases Noise Pollution Measure Device

NASHVILLE—Fanta Sound Inc. has purchased the Swedish-manufactured B&K Real Time Analyzer, a device used in the equalization of recording studios and the measurement of noise pollution.

John R. Rosen, head of Fanta, said, "This enters us into a new phase of our business, that is spending money on test gear such as the \$20,000 investment in this analyzer. This device makes us the first in the South with this type of equipment to measure noise pollution and the first to privately own one to the U.S."

Io commenting on the usefulness of the machine to the recording industry, Rosen said: "The trouble in recording today is that if you record, say a record, you play it, and it sounds like it's perfect, but with the capabilities of this machine every note comes through the speakers just the way you recorded it. This is portable so that we are free to go anywhere in the country which gives many others are franchised and limited to specific areas."

Uni Reserves John Single— Album Is Due

LOS ANGELES—Uni is releasing a single by Elton John originally issued on Congress, but now drawing attention, as a track in a British album issued to disk jockeys only.

The situation centers on "Border Song," included in the DJM LP, "Elton John," which Uni's international sales director Rick Frio requested be sent to broadcasters.

DJM is the British company owned by Dick James. Uni's Elton John LP is in preparation, so Uni's national promotion director Pat Pipolo sent out the DJM copy. This action apparently sparked interest in "Border Song." This interest stimulated Uni to reserve the song on its own logo. The song was released two months ago without any success on the Congress line. Uni's LP is due within the next few weeks.

Site Is Bought By Music City

NASHVILLE — Music City Recorders, a division of the Audio-Video Corp., has purchased the building site occupied by the firm, with an eye toward future expansion.

The owners indicated a second recording studio would be built on the property within the next two to three years, involving an additional building investment of some \$300,000.

The purchasers, represented by attorney H. Michael Marlow, have purchased the structure and property from Howard Gardner of Brentwood, Tenn.

The new owners are Bill Connor, who has been involved in the operation of recording studios here for the past 15 years; Scott Moore, one-time manager of The Sam Phillips Show in Memphis; and Jim Williams and Neal Matthews Jr., a member of the Jordanians vocal group.

Ringo Starr cut his session a few weeks ago at Music City Recorders. The studio has been involved consistently in the production of hit records.

Disk Ride High In Race on TV

NASHVILLE — Nashville's music industry will be well represented on Saturday (25) when ABC-Wide World of Sports comes to the Fairground speedways with the first live coverage of a sports event from Nashville.

Jonnie Seeley, Decca Recording artist, will reign as Miss Nashville 420.

Marty Robbins, of Columbia Records and a long-time racing enthusiast, will serve as Grand Marshal. Bobby Goldsboro of United Artists will serve as Honorary Starter.

Newport Jazz Pulls

• *Continued from page 19*
that included a smoke bomb for a finale.

Roberta Flack took the ovations on Sunday afternoon (attendance 5,000)—an artist to watch following Nucleus' meaty jazz-rock and preceding the overture to Earth, Wind & Fire. Cosby's band featured some straight ahead blues from Shuggy Otis before going into a long, re-hearsed, repetitious set with Cosby, telling no stories, getting a few laughs, but his body language while conducting Albert King took up the blues again with forceful maturity.

The final concert (attendance 7,500) had a surprise guest with singer Gene McDaniels, who along with Roberta Flack, Les McCann and Eddie Harris, was rendered by Atlantic's Joe Don Plugged in jazz by followed by Eddie Harris and Les McCann, the latter as much singer now as pianist, some blue yodeling and political comment from Leon Thomas and two-solo set from a young Cannonball Adderley. Buddy Rich with a band that gets younger all the time, punched home his big band charts and earned one of the few Festival encores and Newport 1970 closed with Ella Fitzgerald maintaining her position among jazz-pop singers.

You speak Latin, German and
BILLBOARD BUYER'S GUIDE?
Say something in Buyer's Guide!!

SPAIN

POPULATION: 32,000,000.
PER CAPITA INCOME: \$4,000.
TYPE OF EXCHANGE: 1 U.S. \$70 pesos.
NO. OF RECORDS WITH RECORDED PLAYERS: 100,000.
RADIO STATIONS: 166 commercial, 6 government.
TV CHANNELS: 10. Broadcast in Spanish, 100,000,000.
TV CHANNELS: 2 government channels.
TYPE OF PROGRAMMING: Action and sports, including TV series, some Spanish productions. Remainder is cultural.
No. of sets: 1,000,000.
HOTEL: Hotel Iberia (Kingsgate of the Land), Jan. 5 (Eighth Avenue); Hotel 19 (El Joseph, Coyal, May 1 (Liberator), June 29 (B. Peter & St. Paul); Hotel 20 (El Hotel de la Ciudad, May 1 (Liberator); Hotel 21 (El Hotel de la Ciudad, Oct. 12 (Callejones); Hotel 22 (El Hotel de la Ciudad, May 1 (Aldi Santos Day); Hotel 23 (El Hotel de la Ciudad, May 1 (El Hotel de la Ciudad, also Holy Thursday, many Friday night parties, the Hotel Corpus Christi, Hotel Virgen del Rosario).
Records sold domestically: LP's—1947-1,440,000 units; \$4,700,000 up; 45's—From 1960: 15% up; 7" 45's—1960-1964: 15% up; 7" 45's—1965-1969: 15% up; 45's—1970: 80% up; From 1960: 15% up.



Seek and find. BILLBOARD'S INTERNATIONAL BUYER'S GUIDE issue is where it's at.

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ABERLINE, JOHN HOWARD (Abkhaz): PM, PM, Berkman.
ABERNATHY: SHAMMASTER'S WASH 'N' WEAR BAND: Canadian Gemco.
ABRAHAM: (Ferrell), BA, Central Booking.
ACE, RUBBY (Dakar): BA, Dick Boone.
ACE, THE CUP: BA, Dick Boone.
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Classical Music

Everest/Cetra Issues 12 Albums Of Highlights This Summer

LOS ANGELES — Twelve albums of highlights are being issued early this summer on Everest/Cetra Records. Among

\$5,500 Grant to Ft. Worth Opera

FORT WORTH — A grant of \$5,500 has been presented to the Fort Worth Opera by the Martha Baird Rockefeller Fund for Music, Inc., New York City, to assist in presenting the production of "The Ballad of Baby Doe," which opens June 25th this summer season Dec. 4 and 6.

A joint announcement was made of the grant by Fred A. Ellison, president of the Fort Worth Opera Association, and Donald Langford, New York, director of the fund.

Engle, in a letter sent to Rudolf Kruger, Fort Worth Opera general manager and musical director, said that the grant was intended to help with an experiment in presenting a production extending the repertoire by covering some of the expenses which will raise the total cost above what normally is budgeted for a production.

The grant is to be applied primarily toward the renting and shipping of the New York City Opera sets, and the providing costumes for a source in the local area, which may require making some to order.

The artists featured are Maria Callas, Renata Scotti, Ferruccio Tagliavini, Rudolf Schock, Cesare Siepi, Giuseppe Di Stefano, Claire Watson, Gottlob Frick, Ettore Bastianini, Giuseppe Valdengo, Mattioli Valdengo, and Giocomo Lauri Volpi.

Verdi highlights are "La Traviata" with Miss Callas, Francesco Albanese and Ugo Savarese, Gabriele Santini conducting; "Il Travatore," Lauri Volpi, Caterina Mancini, Carlo Guasparini, Maria Pia Pirazzini, Fernando Previtali conducting; and "Un Ballo in Maschera," Tagliavini, Valdengo, Mary Curtin Verna, Pia Tassinari, Angelo Questa conducting.

Johann Strauss highlight sets are "Die Fledermaus" with Schock, Renata Holm, Walter Breit, Wilma Lipp and Cesare Curzi with Robert Stoltz conducting; Vienna State Opera Choir, and "The Emperor's New Clothes" with Eberhard Wächter, Schock, Bruno Kusche, Karl Schmidt-Walter and Elizabeth Hazy, and Stoltz conducts the orchestra and chorus of the Berlin Opera.

Other Italian pressings are excerpts from Verdi's "La Sonnambula" with Lina Pagliughi, Tagliavini and Siepi, Franco Capuana conducting; Donizetti's "Lucia di Lammermoor" with Di Stefano, Miss Scotti, Bastianini, and Ivo Vincenzo, Nino Sanzogno conducting; and Chenhbin's "Medea" with Miss Callas, Miss Scotti, Miss Pirazzini and Alfredo Giacometti, Tullio Serafin conducting.

French works represented are Bizet's "The Pearl Fishers" with Miss Dobbs, Enzo Seri, Jean Borthayre and Lucien Mans, Rene Leibowitz conducting; Massenet's "Don Quichotte" with Miro Chang, Daniel Kaies, and Paul Korochetz, Oscar Danon conducting; and Offenbach's "Orpheus in Hades" with Andre Dran, (Continued on page 48)

French works represented are Bizet's "The Pearl Fishers" with Miss Dobbs, Enzo Seri, Jean Borthayre and Lucien Mans, Rene Leibowitz conducting; Massenet's "Don Quichotte" with Miro Chang, Daniel Kaies, and Paul Korochetz, Oscar Danon conducting; and Offenbach's "Orpheus in Hades" with Andre Dran,

(Continued on page 48)

Mozart at Lincoln Center

NEW YORK—Mozart will be stressed at Lincoln Center's annual "Mid-Summer Serenades," which begin Aug. 3 at Philharmonic Hall. The opening program, which features pianist Peter Serkin and conductor Werner Torkanowsky, also includes the season's other composers: Schubert and Haydn.

Among the other soloists during the summer series will be pianists Lili Kraus, Paul Badura-Skoda and Joerg Demus, Murray Perahia, Claude Frank, Hans Richter-Haaser, and Geza Anda, who also will conduct; sopranos Rita Streich and Be-

DaVictoria's 'Regnum' Is Being Released on Argo

NEW YORK—A first recording of Thomas Luis DaVictoria's "O quoniam gloriosum est regnum" is being released on the Argo label by McGraw-Hill Records. George Guest conducts the Choir of St. John's College, Cambridge.

Argo also has a Bartok set with William Marinier and the Academy of St. Martin-in-the-Fields and Colin Tilney in English baroque harpsichord music. The latter features works of Purcell, Dowland, and D'Acosta. Soloists include William Croft, Jeremiah Clarke, Thomas Roseingrave, Thomas Chilcott, James Nares and Thomas Arne.

Marinier also conducts a Haydn concerto with organist Simon

Preston, which is paired with a first recording of Michael Haydn's "Duo Concertante for Viola and Organ" with violinist Stephen Shingles and Preston.

L'Orfeo Lyre has a pairing of first recordings of Mozart's "Piano Quartet No. 1" and Chausson's "Piano Quartet, Op. 30."

Telefunken Records has the only available recordings of three large works of Max Reger with organists. A Concerto set completes an integral series on Quadro Amsterdam, including Frans Brueggen, recorder; Jaap Schroeder, violin; Anner Bylsma, cello; Gustav Leonhardt, harpsichord; Marie Leonhardt, violin; and Frans Vester, recorder.

San Antonio in 32d Season

SAN ANTONIO—The 32d season of the San Antonio Symphony begins with a pair Oct. 3 and 4 of conductors. Alexander Siloti is entering his 20th year as the orchestra's musical director. The schedule includes 15 subscription concert pairs.

Concerts will include pianists Rosemarie Casals, John Ogden, Hilde Simon, and Bruno Leopold Gelber; violinists John Corigliano and Leopold La Fosse; organist Virgil Fox; and soprano Anna Moffo. Oivind Fjelstad and Julius Rudel will be guest conductors.

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Marketing, Billboard

Radio's Key Role in Dealing With Urgent Social Problems
—Art Linkletter, Linkletter Enterprises, Los Angeles, Cal.

Are We Wasting Our Most Valuable Resources—Our Personnel?
—Peter M. Smith, Seattle, Portland & Spokane Radio

Dynamic Changes in Music—The Challenge to Radio
—George Martin, Associated Independent Recordings, London

Modern Programming Basics: Creativity in Content
—Ron Jacobs, Inhouse Records, Div. Watermark Inc., Los Angeles

Session 2—TOP 40 IN TUNE WITH THE TIMES (1 Cassette)
Chairman: Marty Greco, Public Relations Executive, ABC

Dealing With the Music Forces Affecting Top 40—
—Eric P. Morris, Program Director, KTFB, San Antonio, Tex.

Trends in Contemporary Music Programming—
—Mike Joseph, Radio Program Consultant, Westport, Conn.

Session 3—YOUR AUDIENCE IS CHANGING—
THE ARTISTS STATE THE CHALLENGE (1 Cassette)

Chairman: Bill O'Brien, Director Charts & Surveys, Billboard

Each of 3 performing artists describes his audience and what he can do to persuade them what they ought to like and what they don't like. Each artist gives his opinions as to what the best way to program is and what may have been a start radio station programming.

"William" (Sammy) Stern, Jr., V.P., Meteor Broadcasts, Detroit, Mich.
—John D. Loudermilk, Pres., Windward Side Music, Nashville, Tenn.

Session 4—CREATIVE SKILLS IN PRODUCTION (1 Cassette)
Chairman: William E. Summers, Gen. Mgr., WLCM, Louisville, Ky.

Producing Better Local Commercials
—John C. Gandy, Pres., Gandy Communications Inc., New York City

Tighter Production Through Modern Electronic Techniques
—Don Clayton, Program Director, WPOF, Hartford, Conn.

Session 5—ADVANCE RESEARCH TECHNIQUES (1 Cassette)
Chairman: Steve Tuckler, Net Program Director, KFZB, Fort Worth, Tex.

Ratings—How to Evaluate Them Effectively
—William Schrein, Director Radio Research, KATZ Agency, New York City

Session 6—EFFECTIVE PROGRAMMING OF ALBUMS AND PERSONALITIES (1 Cassette)
Chairman: Greg L. Dean, Program Director, KETH, Wichita, Kan.

The Increased Impact of Albums—Selecting & Programming
—Willie Duff, V.P., Programming, Gen. Mgr., WLCM, Louisville, Ky.

The Trend Back to Personalities—How to Program Them With New Meaning
—William C. Clegg, Pres., Clegg Communications, Avco Broadcasting, Washington, D.C.

Session 7—INCREASING STAFF PROFESSIONAL SKILLS—THE MANAGEMENT CHALLENGE (1 Cassette)
Chairman: Spiegel Sonderegger, Pres., Sonderegger Broadcasting, New York City

Modern Program Director—The Qualities He Needs
—Ferry S. Samuels, Senior V.P., Radio, AVCO Broadcasting, Cincinnati, Ohio

The Broadcast Executive Who Achieves Greater Professionalism
—Ferry S. Samuels, Gen. Mgr., WHBC, Nielsen Broadcasters Co., N.Y.C.

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Album Reviews

SPECIAL MERIT PICKS

Continued from page 47

VARIOUS ARTISTS: *BOB VAUGHN: AN ELEGY* (Elegy/Decca) Recordings/

Chair of King's College, Cambridge (London)

This college some of the better known

works of Ralph Vaughan Williams is

artfully presented by the London

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himself does a Cambridge

Worsthrope who does a meritorious

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BESTHORN: *STAMPOUNT NO. 7* (London)

London (LP-5000) 24.98

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Symphony Orchestra, craftily reconstructs

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moods of this grand composition.

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JERRY JEFF WALKER-*Bein' Free*, Atco SD

33-239 (12.98)

One of the key singers of today, Jerry Jeff

Walker has another fine offering,

but it is not as good as his previous

work. The messages of such original numbers as

"I'm a Rock" and "I'm a Rocker

"But for the Times" has a bit

reminiscent of Walker's similar successful material.

While "Ingle-Boogie" rocks.

SPOKEN WORD

VARIOUS ARTISTS-*The Drug Bag*, Glari

JC 1005 (5)

This disk dissertation on the drug problem

is a most valuable and informative approach

to a problem that needs wide airing. The information is presented in a lucid manner

and clearly by a panel of experts who have

something to say and know how to say it.

Their message must be heard.

★★★ 4 STAR ★★★

Continued from page 47

GOSPEL ★★★★

VARIOUS ARTISTS-*In the Beginning* . . .

Checker LP-5014 (5)

HOME TAKES IT-*There Comes Love*,

Indicates SLP 790 (12.98)

HORNER & LEONARD-*CURTIS*-Zondervan

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COMEDY ★★★★

POTTS A PANZI-*That's My Wilf* (Laff

LA 1414 (5)

LA, *Wilf* Is Half a Word

Laff LA 142 (5)

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REED WILSON-*Blue Mode*, Blue Note

BST 8426 (5)

GRIGGS DUKE-*Save the Country*, Liberty

LST-11004 (5)

Issues 12 Albums

Continued from page 45

Bernard Demigny, Jean Molin

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Leibowitz conducting.

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Enterprise EN 1010

3 WALKING IN SPACE

Quincy Jones, A&M SP 3023

4 SWING MOVEMENT

Les McCann & Eddie Harris, Atlantic SD 1537

5 MEMPHIS SWING

Herbie Mann, Atlantic SD 1522

6 HOT BUTTERED SOUL

Isaac Hayes, Enterprise EN 1001

7 COUNTRY PREACHER

Canned Heat, Adelrey Quintet, Capitol SKAO 404

8 WES MONTGOMERY'S GREATEST HITS

Wes Montgomery, Columbia CL 1000

9 JEWELS OF THOUGHT

Pharoh Sanders, Impulse AS 9190

10 BLACK TALK

Charlie Earland, Prestige PR 7756

11 MOVE YOUR HAND

Lemie Smith, Blue Note BST 4326

12 COME ON DOWN

Eddie Harris, Atlantic SD 1554

13 BEST OF JAZZ CRUSADERS

World Pacific Jazz ST 20175

14 MY KING OF JAZZ

Ray Charles, Tangerine TRCS 1512

15 LENA & GABO

Lena Horne & Gabo Stasio, Skye SK 15

16 RED CLAY

Freddie Hubbard, CCR CTI 4001

17 REST OF RAMSEY LEWIS

Cedel LP 839

18 FIRST TAKE

Roberta Flack, Atlantic SD 8230

19 THE PIANO PLAYER

Ramsey Lewis, Cedel LP 836

20 FAT ALBERT ROTUNDA

Herbie Hancock, Warner Bros., 1834

BEST SELLING Jazz LP's

This Week Title, Artist, Label & Number

Week on Chart

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1 BITCHES BREW	2 THE ISAAC HAYES MOVEMENT	3 WALKING IN SPACE	4 SWING MOVEMENT	5 MEMPHIS SWING	6 HOT BUTTERED SOUL	7 COUNTRY PREACHER	8 WES MONTGOMERY'S GREATEST HITS	9 JEWELS OF THOUGHT	10 BLACK TALK	11 MOVE YOUR HAND	12 COME ON DOWN	13 BEST OF JAZZ CRUSADERS	14 MY KING OF JAZZ	15 LENA & GABO	16 RED CLAY	17 REST OF RAMSEY LEWIS	18 FIRST TAKE	19 THE PIANO PLAYER	20 FAT ALBERT ROTUNDA
Mike Oldfield, Columbia GP 26	Enterprise EN 1010	Quincy Jones, A&M SP 3023	Les McCann & Eddie Harris, Atlantic SD 1537	Herbie Mann, Atlantic SD 1522	Isaac Hayes, Enterprise EN 1001	Canned Heat, Adelrey Quintet, Capitol SKAO 404	Wes Montgomery, Columbia CL 1000	Pharoh Sanders, Impulse AS 9190	Charlie Earland, Prestige PR 7756	Lemie Smith, Blue Note BST 4326	Eddie Harris, Atlantic SD 1554	World Pacific Jazz ST 20175	Ray Charles, Tangerine TRCS 1512	Lena Horne & Gabo Stasio, Skye SK 15	Freddie Hubbard, CCR CTI 4001	Cedel LP 839	Roberta Flack, Atlantic SD 8230	Ramsey Lewis, Cedel LP 836	Herbie Hancock, Warner Bros., 1834
12	14	36	33	64	54	20	17	13	3	10	8	1	5	8	4	21	17	17	1

Billboard SPECIAL SURVEY For Week Ending 7/25/70



Singles

* NATIONAL BREAKOUTS

25 OR 6 TO 4 . . . Chicago, Columbia 4-45194 (Aurarius, BMI)

* REGIONAL BREAKOUTS

SAVING SUGAR FOR ME . . . Tony Joe White, Monument 1206 (Combine, BMI)

(Atlanta)

LETS DO IT (Go It Together) . . . Chambers Brothers, Columbia 4-45146 (Three T., ASCAP) (Cleveland)

Albums

* NATIONAL BREAKOUTS

CREEDENCE CLEARWATER REVIVAL . . . Cosmo's Factory, Fantasy 8402

ERIC CLAPTON . . . Anth SD 33-329

MERLE HAGGARD & THE STRANGERS . . . Fighting' Side of Me, Capitol ST 431

* ACTION ALBUMS

FLAMING EMBER . . . Westbound #9, Hot Wax HA 702 (Buddah/Kama Sutra)

ROBERT GOULET . . . Sings Today's Greatest Hits, Columbia CS 1051

TEN WHEEL DRIVE . . . Brief Replies, Polydor 24-4204

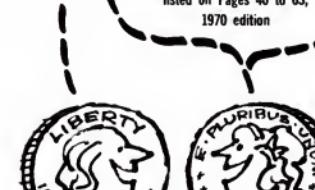
Bubbling Under The HOT 100

1. JULIE DO YA LOVE ME . . . Bobby Sherman, Metromedia 194
2. BLACK HANDS WHITE COTTON . . . Cobose, Enterprise 9015 (Stax/Volt)
3. 99' BABY . . . Chambers Brothers, Columbia 4-45146
4. I'M A VICTIM (I'm a Victim) . . . Chambers Brothers, Columbia 4-45146
5. Grade Class, Reprise 0728
6. BRING IT ON HOME . . . Lee Ravel, Capital 2856
7. WE'RE ALL PLAYING IN THE SAME BAND . . . Bert Sommers, Elektra 470 (Buddah)
8. GROOVIN' WITH MR. BLO . . . Cool Heat, Forward 152
9. SOMETHING A MAN'S GOTTA DO . . . Shangha Groove, Reprise 0924
10. MONSTER MASH . . . Bobby (Boris) Pickett & the Crypt Kickers, Parrot 348 (London)
11. I'LL PAINT YOU A SONG . . . Mac Davis, Columbia 4-45192
12. SONGS THAT NEVER COMES . . . Mama Joe White, Dunhill 4244
13. SAVE YOUR SUGAR FOR ME . . . Tony Joe White, Monument 1206
14. I'M A GOOGLER . . . Elephant's Memory, Metromedia 182
15. MY GIRL . . . Chiffons, Philips 55430 (Doris)
16. MY GIRL . . . Chiffons, Philips 55430 (Doris)
17. GIVE A WOMAN LOVE . . . Bobbi Marin, Atlantic 50467
18. SET ME FREE . . . Esther Phillips with the Dixie Flyers, Atlantic 2745
19. RUNAWAY PEOPLE . . . Dyke & the Blazers, Original Sound 96

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OOBY DOODY
LOOKIN' OUT MY BACK DOOR
RUN THROUGH THE JUNGLE

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MY BABY LEFT ME
WHO'LL STOP THE RAIN
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- 625 GREEN RIVER/COMMOTION
- 634 DOWN ON THE CORNER/FORTUNATE SON
- 637 TRAVELIN' BAND/WHO'LL STOP THE RAIN
- 641 UP AROUND THE BEND/RUN THROUGH THE JUNGLE

4 CONSECUTIVE GOLD RECORDS FOR LPs:

- 8382 CREEDENCE CLEARWATER REVIVAL
- 8387 BAYOU COUNTRY
- 8393 GREEN RIVER (Gold Record on Day of Release)
- 8397 WILLY AND THE POORBOYS (Gold Record on Day of Release)

3 CONSECUTIVE PLATINUM RECORDS FOR LPs:

- 8387 BAYOU COUNTRY
- 8393 GREEN RIVER
- 8397 WILLY AND THE POORBOYS

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Coin Machine World

Lou Ptacek: 'Push Jukebox Services'

By GEORGE KNEEMAYER

EAST GLACIER. Lou Ptacek called for operators to make people in locations more aware of the service offered to them. The president of the Music Operators of America stressed that at the recent meeting here of the Montana Coin Machine Operators Association.

"Someone once told me that

Probe Imports Of Phil. Slots

By OSCAR VILLASIS

MANILA—The Bureau of Internal Revenue, Republic of the Philippines, is investigating how 5,000 slot machines are operating in Manila and suburbs, although there are no records of their having been permitted to be brought into the country.

Commissioner Misael P. Vera of the Internal Revenue Bureau referred to Deputy Commissioner C.P. Diaz a report from Customs Commissioner Rolando Geotina that the slot machines are considered "prohibited imports."

It is the policy of the customs bureau, said Commissioner Geotina, not to release slot machines because they are considered "gambling devices" which are prohibited from entering the country by its tariff and customs code.

Meanwhile, Finance Secretary Cesar Virata has ordered an inquiry into the status of these slot machines after having been informed by a group of students that the machines are being operated openly and flagrantly in Manila and suburbs.

public relations is making people aware of services and details that are usually taken for granted," he said. "Operators must make it a portion of their daily routine to make people aware of our services. Play new records when you put them on the machine and tell a story about the artist or records if possible. Let the people in the location know you are putting on new records."

"These are little things that take very little time. You do them while putting on the title strip. It lets the public know that you're there and doing a service," he continued.

"Services are what we render and each segment of the industry must perform some service to warrant continued support," he said. "Each one has to contribute something or we have no reason for being here. Operators are the backbone of the coin machine business; without them there would no industry as we know it. It is the operators we offer service—in fact, all we have to offer is service. We must service the locations because the location is the reason we are in existence."

Ptacek also quoted several of the points outlined in the petition of Billboard "101 Ways to Keep Location," originally run during January and February of 1968.

(Continued on page 54)

Jukebox Play Aids Radio Programmer

By EARL PAIGE

MIAMI — Charley Pride's RCA Victor recording of "Is Anybody Going to San Antonio?" dropped off the "Hot Country Singles" chart nearly a month ago but is still rated the No. 3 jukebox record here, and because of that, is played each day

on WVKQ Radio here and WAME Radio in Charlotte, N.C. The "B" category records on the play lists of both stations are determined by jukebox records.

William J. Wheatley, operations and program director at both stations, characterized the records as: "Too old to be new and too new to be old." In other words, he believes that certain records are too old to still warrant a position on the charts or play lists, but are too new to be "oldies."

After any record has made the WVKQ or WAME Top Ten or has been on the stations' play lists 10 weeks, it is automatically placed in the B category. Confirmation of its popularity is determined by Wheatley's personal knowledge of the top jukebox locations in the area here.

Wheatley revealed his technique at the recent Billboard Annual Radio Programming Forum (Billboard, July 11) where he spoke on the subject "Country Music Radio—Where Does It Go" (Continued on page 52)

LA Jukebox Operators Hail Court Reversal of Bar Tax

By RON TEPPLER

LOS ANGELES — A recent California court ruling reversing the legality of the controversial Los Angeles 5 percent "tippler tax" was welcomed with enthusiasm on the part of jukebox operators in the area.

Operators had long complained that the tax was unfair and discriminatory and had, in fact, crippled the downtown economy of a number of outlets. Estimates on the amount of closed bars in the area since the tax was instigated in October, 1968, ranged up to 30 percent.

Mike Jones of Jones Music & Vending Corp. was one operator in particular who felt that the ruling would be a real bonus to business.

"Owners can react in a number of ways to it. First they can reduce their tax by a portion of that 5 percent and get more customers in the location. Or, for many of the marginal operations, they can now see an addi-

tional \$200-300 which may mean the difference between borderline and profit."

Jones feels that the 5 percent tax will not pass on to the consumer. "But it doesn't really matter. What this does is give the small investor, the guy with a couple of thousand dollars invested, a chance to stay in and make a profit."

Howie Band of AGC doesn't feel that the ruling will have any significant effect on business. "Jukeboxes have been holding their own and I don't see the tax drop making any major difference, although it certainly won't."

Cliff Jones, Cliff Jones Music, feels that the tax drop will be a real plus "factor in keeping locations in business that were beginning to close down." However, the tax took most of its toll, about 20 percent, when it was first instigated." (Continued on page 54)

Urge Jukebox Assns to Fight Copyright Bill

EAST GLACIER, Mont. — Fred Granger, executive vice-president of the Music Operators of America (MOA), urged operators to continue their fight against the copyright revision law legislation currently pending in Congress. Granger addressed a group of operators at the meeting of the Montana Coin Machine Operators Association.

The copyright revision law would compel jukebox operators to pay a fee to the Performing Rights Society. Currently operators are paying no fee to the society for playing records on jukeboxes. (Continued on page 53)

Crisis Sparks New La. Jukebox Assn

• *Continued from page 8*

adopt for its fundamental principle the main purpose of MOA, namely:

1. To foster the interest of those persons engaged in the business of operating coin operated phonographs and/or other coin operated equipment.

2. To establish uniform rules and regulations consistent with state and federal laws.

3. To maintain a public relations program that will acquaint the general public with the activities of the automatic phonograph industry.

"I want us to have a state association on the highest level, above and beyond any kind of reproach and able to withstand any kind of investigation," added

Nims, urging all operators to join and support the MOA.

At Nims' suggestion, a committee of 12 was chosen, a cross-section of state representatives, to develop a program that would be completely acceptable to all operators, both large and small, throughout the state, to form a permanent well thought-out, well-organized association that will have the committee to research other successful coin machine associations, com-

(Continued on page 54)



ROBERT NIMS, New Orleans distributor and operator. He helped during the recent meeting in Bossier City, La., called to organize a new jukebox operators' association.

New Equipment



Bally—4 Player Flipper Game

This new 4-player game from Bally is highlighted by a feature that allows for a ball to be shot from one side of the field to be rolled back to the shooter through a skill play. As many as three balls can be rolling around the playfield at one time. Moreover, these captive balls can remain as an enticement for players from one ball shot to another or from a game to another. A ball can be shot and allowed into freezing them. High scoring is another feature. The game, called Big Valley, allows players to score 5,000 in the top center lane and 1,000 in each of the two side lanes. The game has three free ball games which can all produce higher scores. A left side lane allows a ball shot through it is promptly kicked back onto the field for a score of up to 3,000 points. The two right lanes are opened by a skill play that return the ball to the shooter for a score of up to 4,200. The game is adjustable for 3-ball or 5-ball play and has optional match feature.

Radio Programmer Logs Jukeboxes

Continued from page 51

From Here?" Questioned after the forum, Wheatley was quick to point out that programming

country stations "involves a lot of nuances—you have to be involved in it to understand it." But he said that his check of jukebox play is definitely one important area in determining program content.

Billboard's country chart is the best guide in determining the record category; a C category is made up of bona fide oldies; a D category is made of "discretionary" music (records that merit exposure for one reason or another) Wheatley pointed out.

Wheatley also pointed out that his survey of jukebox play "is not formal." He visits one or two top locations each week "and just listens."

"Jukeboxes definitely reflect record popularity. After all, people are pouring their quarters in to hear what they want. The country jukebox location is patronized by what I call our core—not fringe—listeners. This is

where they can hear what they want to hear."

Jukebox play on "Carroll County Accident," a recording made by Porter Wagner, convinced Wheatley to leave the record on the B list for 90 days after it had left the Top 50 chart. "This is the type of record a truck driver will come in and play 10 times in a row," he said.

Records in Wheatley's B category are played over the air on the basis of general airplay, an hour a day. The top 20 records will be played during a day on the 24-hour all country outlets.

Wheatley says he would canvas jukebox operators if his present technique wasn't working so well. "Right now, I'm talking with them to see what's going on."

He admits that confirming jukebox play in Miami requires a certain "mental adjustment" for determining what should be played in Charlotte, Boston, and other large cities. "In the hard country sound, there is a drift from the less hard sound of the country records that play big in Miami."

The Miami station is No. 1 in adult audience ratings in the age group 25-49 and Wheatley says WWOX is as many adult male listeners as the next rated station. "He claims WAME is also No. 1 in adults over 25. The outlets, along with KONO, a San Antonio station, are owned by Mission Broadcasting, San Antonio.

The popularity of the two country stations among adult audiences has a significant meaning for radio programmers. Wheatley believes "A good jukebox programmer can make money for the jukebox company by carefully programming country records—the jukeboxes in a good country music location just never stop."

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Serenation of
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"The Love You Save," Jackson 5, Motown 1166;
"Hitchin' a Ride," Vanity Fare, Page One 21039;
"Lay Down (Candles in the Rain)," Melodie with Edwin Hawkins Singers, Buddah 167.

Austin, Minn.; Kid Location

Judy Hatali,
programmer,
Star Music Co.



Current releases:
"Are You Ready," Pacific Gas & Electric, Columbia 61516;
"Cecilia," Simon & Garfunkel, Columbia 45133;
"My Baby Loves Lovin'," White Plains, Emerson 83058.

Baltimore; Adult Location

Jerry J. Enet,
Evans Sales &
Service Co.



Current releases:
"Everything a Man Could Ever Need," Glen Campbell, Capitol 2849;
"They Long to Be Close to You," Carpenter, Epic 10183;
"No Arms Could Ever Hold You," Bobby Vinton, Epic 10259.

Buchanan, Mich.; Kid Location

Frank R.
Fabiano,
programmer,
Fabiano
Amusement Co.



Current releases:
"The Love You Save," Jackson 5, Motown 1166;
"I'm Gonna Make You Mine," Three Dog Night, Dunhill 4239;
"Bride Captain Ride," Blues Image, Atco 6746.

Oldies:
"I'm Gonna Make You Mine," Creedence Clearwater Revival;
"Come and Get It," Badfinger.

Chicago; Soul Location

Warren Brown,
operator;
Billie McClain,
programmer;
Eastern
Music Co.



Current releases:
"Get Up I Feel Like Being a Sex Machine," James Brown, King 6318;
"I'm Gonna Make You Mine," General Crook, Down to Earth 1034;
"More Love Than Yesterday," Charles Earland, Prestige 732.

Davenport, Iowa; Kid Location

John Cox,
operator;
Gary Richards,
programmer;
Cox Music Co.



Current releases:
"Bride Captain Ride," Blues Image, Atco 6746;
"I'm Gonna Make You Mine," Eric Burdon & War, MCA 1418;
"Mong Told Me Not to Come," Three Dog Night, Dunhill 4239;
"Lay Down (Candles in the Rain)," Melodie with Edwin Hawkins Singers, Buddah 167.

Manhattan, Kan.; C & W Location

Judy Wainder,
programmer,
Bird Music Co.



Current releases:
"I'm Gonna Make You Mine," Eric Burdon & War, MCA 1418;
"Lay Down (Candles in the Rain)," Melodie with Edwin Hawkins Singers, Buddah 167.

Oldies:
"Johnny I'm Only Your Slave," Brenda Lee;
"Follow Prison Blues," Johnny Cash.

Minneapolis; Soul Location

James Mullins,
programmer,
Mullins
Amusement Co.



Current releases:
"Hamming Bird," B. B. King, ABC 11268;
"I'm Gonna Make You Mine," Eric Burdon & War, MCA 1418;
"Get Up I Feel Like Being a Sex Machine," Pt. 1 & 2," James Brown, King 6318.

New Orleans; Soul Location

John Erins, Jr.
operator;
Hap Guerriero,
programmer;
Tec
Amusement Co.



Current releases:
"Get Up I Feel Like Being a Sex Machine," James Brown, King 6318;
"I'm Gonna Make You Mine," Eric Burdon & War, MCA 1418;
"Get Up I Feel Like Being a Sex Machine," Pt. 1 & 2," James Brown, King 6318.

Rock Island, Ill.; Kid Location

Orna Johnson,
operator;
Liz Christensen,
programmer,
Johnson
Vending Co.



Current releases:
"Papa," Tommy Roe, ABC 11266;
"Yellow River," Christie, Epic 10626;
"I'm Gonna Make You Mine," Eric Burdon & War, MCA 1418;

"They Long to Be Close to You," Carpenter, ABC 11189.

Montana Jukebox Operators Meet



KENNY FLYNN (second from right), operator of Flynn Bros. Amusement Co. in Havre, was appointed Montana representative for the MOA Convention during October in Chicago.



A.L. (LOU) PTACEK, president of the Music Operators of America (MOA), spoke on industry public relations.



MORE OF the operators at the meeting.

Granger Tells Royalty Fight; Senate Action Still Expected

Continued from page 51

"This is a complex problem, and has been with the MOA for a long time," Granger pointed out. "It was one of the main reasons that the national association was formed in 1947. He said that the main word he had said in that speech was 'hope' that MOA's lawyer in Washington is that there is a chance the bill will get through the year without being acted upon. But there is also a remote chance that something could happen very shortly. 'These things happen quickly and we must be on top,' Granger said.

The present bill has been in the Senate since April of 1967, while it has been in the House. The bill says that operators must pay a fee of \$8 per year per jukebox to the song licensing societies. However, several amendments were introduced in December, which the MOA opposed. These amendments call for an additional \$1 per year per jukebox fee to go to performing artists, a 50 cent registration fee, and a review of the situation every five years.

Granger said that the A.M.A. is satisfied with the original House bill although he admits the association has been criticized in some quarters of the industry for settling on the \$8 fee. (MOA opposed the Senate bill because of the Senate amendments to it.) But one must remember that when the matter came up originally, the Performing Rights Society was

asking \$60 per year per jukebox," Granger pointed out. "The society came down to \$35, then \$9.60 and then we compromised at \$8. The society considers this a victory. If the society hadn't agreed to that, there is a chance we would have lost the whole thing."

"It isn't that MOA is unwilling to pay its fair share," Granger continued. "It is that we are fighting for something we can live with. The \$60 fee was impossible; nobody could pay it."

He said MOA's main argument to fighting the law is that the jukebox operators is the largest group of record buyers in the country. Since two-thirds per side of each record goes to the society anyway, operators are paying at least \$2 million per year. The society claims that is same fee the regular record buyer pays and the jukebox operator uses the same fee for profit. Therefore he should pay more, the society says. Granger admits the society has had success with this argument.

"It is important that we keep our grass roots campaign going," he said. "It is necessary to mount petition campaigns to show the representatives and senators in Congress where we stand. We have checked, and these campaigns have been very successful in the past. This can happen very quickly if the legislature. We must be prepared to mount campaign quickly. This is the only way to stay on top."



ELMER BOYCE, president of the Montana association, and Dorothy Christianson, secretary, listen closely as Granger explains what MOA is going to fight the copyright bill.



MANY OF the jukebox operators from Montana attended the recent meeting of the Montana Coin Machine Operator Association (MCMOA).

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La. Jukebox Assn Set to Organize

Continued from page 51

pile a set of organizational by-laws and recommend a slate of officers, to be presented to the

operators at a meeting no later than Sept. 15.

The committee includes John Thomann of TAC Amusement in New Orleans; Nick Rutch of

Southern Music, Shreveport; H.C. Gascon of Gascon Music, Plaquemine; Joe Gossett of West End Amusement, Alexandria; Lester Bilew of Bossier Novelty; Bossier City; Sam Cefalu of City Novelty Co., Baton Rouge; Attorney of State Novelty, Baton Rouge; and Geraldine of Gerald's Novelty, Lafayette; Gary Montcalm of Montcalm Music, Baspot; Nick Gazzardo of N&N Amusement, Amite; J. Donald Barbin of Barbin Novelty Co., Crowley, and Charles Viger of Vee Jay Vending, Lake Charles.

The main legislative attack came from State Senate Bill 559, which would have outlawed bingos and made all amusements must pay 10 percent in tax on manufacture and distribution. Louisiana operators have been severely threatened not only by bills providing punishments for gambling violations, but also with bills that would establish large licensing fees. One of the bills of which was Senate Bill 245, introduced by Sen. Jemar W. Adcock, that would increase license fees from \$50 to \$200 for each amusement machine placed on location.

In addition to the general license fees, come additional license fees, operators currently pay yearly fees for individual machines (\$450 for each bingo table and \$100 per machine for all other amusement devices). They also pay state and city taxes, in excess of 10 percent of equipment. Said Hughes, "The operators pay more taxes in this state than the wholesale liquor dealers." According to Hughes, such legislation as was proposed recently would wipe out the Louisiana coin machine industry and deprive the state treasury of \$1.5 million dollars in tax revenues, which it currently receives from the industry.

At one point, the U.S. Attorney General, George C. Cullinan, stated that bingo machines—gambling types and others—for lack of having federal gambling stamps. The stamps had expired on midnight Wednesday. Legislature adjourned and many of the operators were worried that legislative actions so they didn't buy stamps yet (cost of \$250 each).

Lou Ptacek: 'Push Jukebox Services'

Continued from page 51

in the Coin Machine World. Among the points outlined were:

- Up-grade coin-for-a-quarter pricing where practical to increase the location's share of revenue.

- Demonstrate new equipment. Make sure personnel know how to operate new pieces of equipment. Sell your night shift by initiating the evening shifts at locations, too.

- Authorize back orders on special request. These often require ordering from record distributors if the one-stop is temporary or out of stock.

- Commission, loan and bonus policies should be reviewed regularly. You may be encouraging through carelessness here the location ownership or expansion.

- Clean your game regularly. It makes a bad impression on location management to rotate in a soiled or carved-up game—even if it is relatively new.

- Show that your flipper game stops are in different locations every three months. Even regular rotation of equipment in transient stops like terminals is worthwhile.

- Rotate your pool tables down the location rank regularly, impressing upon management that you are a specialist with resources to give him a "new" play-stimulating table frequently.

- Keep your pool tables up. Under heavy use they should be recovered three times a year at least.

- Make your service, your equipment and your music programming part of total location style and "feel" of the location—not merely "in" it.

Ptacek also pointed out the services that the MOA performs for its members such as a comprehensive insurance policy, publications (membership directory, July 1970 annual trade show, represent the industry to press and Congress and a monthly newsletter).

Also speaking briefly was Ben Woods, promotion man for Columbia Records in the Seattle, Wash., area which serves Montana. Woods pointed out from several Columbia and Epic Records artists such as Ray Stevens, David Houston and Tammy Wynette congratulating the Montana Association.

Woods also said that "Columbia is bringing the operators in their right again after a long while. We know that it cuts your revenue as well as decreases our chances of getting airplay for the records."

Woods also said that Columbia and Epic will have more Little LP's released in the future and 13 more titles in the "Montana" line series. "Little LP's are profitable and they offer the artist exposure," Woods pointed out.

Association Digest

Continued from page 51

of the MOA, and Fred Granger, executive vice president of MOA (see separate stories). Also guests were Ben Woods, Seattle promotion man for Columbia Records, Dave Smith, manager of Seattle One-Stop, and a member of the Montana Liquor Control Board.

MILWAUKEE

The Milwaukee Phonograph Operators Association is moving ahead in a tax fight. According to president Arnold Jost, Arnold's Coin Machine Service, the agenda of the recent meeting was highlighted by updating reports on the drive to gain relief from Wisconsin's new tax on sales tax, known as the Milwaukee County Jukebox receipts.

The Milwaukee trade group, along with the Music Merchants of Wisconsin, is in the process of drawing up a complaint in preparation for a legal battle to remove the tax. Next step is to have the complaint placed on the calendar of the circuit court in Dodge County for a hearing. The legal work is being handled for the industry groups here by Milwaukee attorney, Chester Niebler.

KANSAS

— LAWRENCE — The Kansas Amusement and Music Association (KAMA) will meet here July 18, 19. A social get-together is scheduled at the Virginia Inn. The business session will open at noon the following day at the John Emick cabin, Lone Star Lake.

No special advance problems are scheduled to be taken up at the business session, reported Secretary-Treasurer Ronald Cazel. "We will be distributing stickers for machines warning of the new tax and the legislature making it a class A misdemeanor to break into any coin operated machine. The penalty is classed right next to a felony."

Cazel said the meeting here will have a personal significance for KAMA members—host John Emick has recovered completely from an extensive illness that began two years ago, shortly after hosting a KAMA meeting at his cabin in July of 1968.

Operators Hail Court Reversal

Continued from page 51

While the tax elimination has been greeted with smiles by operators, it has met just as many frowns from local city officials who are faced with returning \$10 million in collected money to tavern customers (a task which will be virtually impossible), Los Angeles Mayor Sam Yorty has appealed to the State Legislature to help the city, which is already facing a deficit, to legislate new "upside tax" legislation. Yorty however, agrees that this is only a remote possibility since the courts have already ruled the tax unconstitutional.



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International News Reports

Imported Labels for New Japan Company

TOKYO — The new Pioneer-Warner Bros. record company in Japan, Pioneer Ondar Kogyo (Pioneer Musical Industries —PMI) has no intentions of withdrawing artist contracts now held by Warner Bros. "Such an action would be foolish and would set Japan's artists now a vice president of Pioneer Electronics, the company which holds 25 percent of the shares of the new joint-venture record firm."

Ishizuka, who is also president of PMI, commented: "Even though it's a well-known fact that Watanabe Productions now handle the artist contracts, we have no plans to try to monopolize the artists in this country. We will concentrate on our imports."

The new record company, which will handle all Warner Bros. Seven Arts, Reprise and Atlantic releases in Japan from Jan. 1 will make an active announcement of its marketing plan in mid-August. Ishizuka said, however, that PMI will, at first, operate with the existing pattern of record merchandising (manufacturer direct to dealer) now used by all other record companies here.

The sales and distribution techniques, such as company-serviced racks and displays in gasoline stations, supermarkets and other nonrecord retail locations, now employed by another Pioneer Watanabe company, Apollo (tape software), will not at first be used by PMI. Instead, other large audio hardware manufacturers in Japan, such as Hitachi, Toshiba, etc., Pioneer Electronics has never

established a direct dealer franchise system of retail sales of its products, so there is no need to do so in the record field.

The company will, however, rely heavily on modern methods of market research available, says Ishizuka, and will continue its policy to continue to research new methods of merchandising records as well as other Pioneer products in the Japanese market.

Pioneer Musical Industries will probably be situated in a new office building in the Roppongi district of central Tokyo, near the new CBS/Sony building, and not far from the Akasaka district, location of Nippon Victor, Crown, Toshiba, Nippon Columbia, etc. Ishizuka will have his offices in the Pioneer Electronics complex in southern Tokyo.

Other record companies have export rights to Taiwan and Korea in the Far East and to other countries in the West for the past few years. Ishizuka said that the company is interested in exploring all possible avenues of creating a greater demand for traditional and modern Japanese music in foreign countries.

Jazz Boost In France

PARIS — A move to improve the live jazz scene in Paris and the French provinces has been made by the three-man direction team of Jazz Magazine — broadcaster Jean Tenor, and specialists Daniel Filipacchi and Jean-Jacques Celerier.

The trio, who organize many of the Paris jazz clubs in connection with Europe No. 1 radio network, have formed themselves into a European oriented company, Jazz Magazine Productions. From the artistic side, the company would continue to maintain close touch with Norman Granz and Harold Davis for the U.S. market. On the artistic side, said the company would be forced with Lippmann and Rau in Frankfurt, Jazz Europa in Geneva and the Granz Angeles office, Salle Productions.

The reason for the move was to meet the ever-increasing demands from French jazz enthusiasts in the provinces. Celerier said. Notably he cited the provincial Maisons de Culture which were often run by the state or local municipalities and which regularly hosted jazz concerts.

Already, artists such as Oscar Peterson and Jimmy Smith appeared in such venues and the trend was increasing. Major initial response had come from the largest cities, Lyons, Marseilles and St. Etienne.

Fall program lines up by Jazz Magazine Productions is Sept. 9; Oscar Peterson and the Ray Charles Orchestra and the Rascals (six concerts); Nov. 9; Blues Festival, Sept. 13 and 15; Oscar Peterson, Trini Lopez, Jimmy Smith, etc.

Celerier said Count Basie would be playing Paris in March, and Ella Fitzgerald in May. Jazz Magazine Productions is located at 65 Champs Elysees, Paris 8 Te: 359.01.79.

RCA Gets Pull

MILAN — RCA has acquired distribution of the full record catalog, a label recently created in Rome. First release in "Dove sei, dove sei" by Annihale.

GERMAN STEREO RADIO BOOM

HAMBURG — The advent of stereo radio in Germany has revolutionized the market, according to a recent Infratest survey which shows that almost as many people listen to radio today as watch television.

About 66 percent of the German population watches television daily and about 64 percent listens to the radio.

The survey reports that 95 percent of German households have radio receivers and 20 percent of radio manufactured today are stereo sets.

STIM Agrees to Oland Relay

HELSINKI — STIM, the Swedish Performing Right society, has agreed to a plan by the national government to relay the rights for the transmission of the 2nd Swedish TV channel to the Oland Islands, an independent Finnish municipality in the Gulf of Bothnia, Finland near the Swedish sea border.

Mother tongue of the Oland Island inhabitants is Swedish but hitherto the Swedish transmissions have only been relayed to the western part of the island group.

The Oland authority will pay

(Continued on page 56)

Disks Sock It to 'Em At Rio Football Game

RIO DE JANEIRO — The Brazilian team has won the world soccer football cup, but the title for the third time inspired composers and record companies to strike while the enthusiasm was hot.

Composers like Alvaro Carrilho,

from Rio, and Alvaro Carrilho,

from Salvador, wrote "Brazil to the Front,"

and Roberto Kelly and Aldair Louro

wrote "Brazil Thrice Champion,"

and Cecílio Nunes and Venâncio

contributed "Get Up From the Ground."

Gustavo "Brazil to the Front" was selected as the champion's official song and also was one of the live TV satellite transmissions of the games to Brazil from Mexico.

He was awarded \$2,500 prize.

One," and Bras Marques and Alvaro Castro Castillo came through with the "Brazilian regional dancing."

José Roberto Kelly and Aldair Louro

wrote "Brazil Thrice Champion,"

and Cecílio Nunes and Venâncio

contributed "Get Up From the Ground."

Odeon recorded the Golden Boys singing "It's Thrice Champion,"

composed by Marcos and Paulo

and Celso P. Oliveira, also an LP of TV and radio commentaries of the matches in Mexico and included reports of the previous two championships.

Manchete magazine distributed a Continental LP of the radio descriptions of the Brazilian goals in the six games played — of which Brazil won five. The LP was enclosed in a special souvenir color edition of Manchete.

Jorge Hen composed and recorded "Shirt," Milton Nascimento composed, "Land of Foot-hall," Luis Vanderley did, "One to

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Trade Show of Mexican Record Companies

CBS/Sony Launch A Bernstein Drive

TOKYO — CBS/Sony has launched its "Fifty Million" Campaign of advertising, publicity and promotion of the entire CBS catalog of Leonard Bernstein conducting the New York Philharmonic Orchestra in conjunction with the upcoming tour by Bernstein and the orchestra in August this year. The campaign, which will be officially begun in April and will run through the middle of September.

Bernstein, together with the 100-piece orchestra under the management of Leonard Bernstein, will appear in Osaka, Japan's second largest city, on Aug. 26.

A series of four concerts is planned for the Osaka area from Aug. 26-Sept. 1. The tour then goes to Fukuoka (Kyushu Island) for a concert on Sept. 3, Kyoto on 4, Nagoya on 5, then continues to a three-concert run from Sept. 6-7.

The CBS/Sony "Fifty Million Campaign" began when the company sponsored a European junket for a group of Japan's top classical music critics who followed Bernstein and the orchestra through several weeks of concert dates in the U.S., France and other countries. They collected over 1,000 color photographs of Bernstein in action during the trip and CBS/Sony is making use of the film in advertising and promotional material.

Some 5,200,000 yen (\$14,444) is spent on 11 pages in six different Japanese publications. Additionally, 20,000 life-sized posters of Bernstein and the catalog of the more than 80 separate titles of N.Y. Phil. recordings, and 50,000 pamphlets, "The World of Leonard Bernstein," are being produced at an estimated cost of 7,000,000 yen (\$19,444). These will be distributed to the public through record retailers, music shops, etc.

The "hotter ticket" is being issued with each purchase of a CBS/Sony Bernstein/N.Y. Phil. LP and a drawing is to be held in mid-September to award lucky customers free admission to a Bernstein concert in Japan. The "lottery" program is budgeted at around 3,800,000 yen (\$10,555). CBS International is participat-

ing in the "Fifty Million" project of their Japanese division. The project is the largest such campaign ever undertaken in Japan.

In addition to the advertising and promotional activities of the Japanese public, the project includes dealer and salesmen incentive programs as follows:

Retail dealers selling the largest amount of Bernstein/N.Y. Phil. LPs during the campaign will receive prizes including three all-paid tours of Europe and 30 cash prizes of up to 10,000 yen each. Salesmen and field representatives employed by CBS/Sony also get into the act in a 1,800,000 yen (\$45,000) program featuring a tour of Japan for the U.S. top man, a Sony color TV to each of the two second-place winners and five third-place cash prizes.

Leonard Bernstein and the entire orchestra are scheduled to be guests of honor at two parties, in Osaka and Tokyo, which will be held by CBS/Sony for their key dealers in these cities.

Sales of Bernstein/N.Y. Phil. LPs are running "better" than we expected according to the Tokyo head office of CBS/Sony. We expect them to just about the

(Continued on page 60)



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Ecology, Chisa Deals With EMI

LONDON — Product from Tamla Motown, two U.S. subsidiary labels, Ecology and Chisa, will be released in Britain on the Tamla Motown label by EMI.

The Ecology label was formed recently by Motown president Berry Gordy Jr. and Sammy Davis Jr., who Davis joined Motown from Sept. 1, 1970. Sammy Davis Jr. and Berry Gordy Jr. formed a partnership with Los Angeles entrepreneur Stu Levine, in 1967. The distribution deal with Motown was negotiated last September.

Release dates for Chisa product have not been determined. The label was formed by jazz trumpeter Miles Davis and his business partner with Los Angeles entrepreneur Stu Levine, in 1967. The distribution deal with Motown was negotiated last September.

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Canadian News Report

Fest Story: If at First . . . Try, Try Again

TORONTO — The much-heralded Toronto Peace Festival is definitely off. The Festival Express was almost a total failure there and a complete flop. However, there does appear to be one last hope for Canada to recoup itself on the pop festival scene. A festival will be held in the country's west place on a 930-acre ocean-front site near Moncton, New Brunswick, Aug. 19.

Tickets already confirmed for the event include Melanie, Mountain, Delaney & Bonnie, Jethro Tull, and the Grateful Dead. The first festival appearance (7) Eric Burdon and War, Youngbloods, the King Biscuit Boy with Crowbar, and Led Zeppelin (8); and Procol

Harum, Grand Funk Railroad, Ten Years After, Luke and the Apostles, and Sly and the Family Stone (9).

The MC at Woodstock has been hired to handle similar duties at Strawberry Field.

The festival is being produced by the Provincial Council of Toronto, representing the Moncton producers, Herb Nelson, Bob Gandy, and Jim Gandy. Provincial and police approval for the festival has been obtained, the promoters claim.

Local stations said that radio spots started this week on 78 key U.S. and Canadian rock stations. The site, which has extensive camping and swimming facilities, is two miles from the Trans Canada Highway, and 767 miles from New York City. Free macabotic food will be supplied.

Medal Awarded To Lightfoot

TORONTO—Gordon Lightfoot has been awarded the Medal of Service by the Canadian Press.

Established in 1967 by Lester Pearson, former prime minister of Canada, this order was created to recognize individuals who have distinguished themselves in the Canadian system of honors and awards to be used as means of recognizing outstanding merit in all walks of life.

Lightfoot is the first pop/folk artist to receive the medal.

'Jesus' Disk Reserved

TORONTO—Modern Tape has reserved the fast-breaking John Rutter single "Jesus Is Coming" although CKFH has been airing the disk solidly for the past two weeks. Some stations raised objections to the religious nature of "Jesus" and "Christ" in the lyrics.

Modern's Bob Martin denied that the single was blasphemous, but said that the record had had a new local impact, deleting all mentions of either "Jesus" or "Christ."

The single was reserved all

Top 40 stations this week in all

of the 50 full-color stations the first of

its kind ever used in Canada.

Festival Express Marred by Protests, Poor Attendance

TORONTO—The promoters of the recent Festival Express train which organized stadium-type pop festivals in Toronto, Winnipeg, and Calgary, lost \$350,000. Although final figures are not yet in, one publicist for the Express said that only about 60,000 had attended the Express — including a claimed 17,000 in Winnipeg, 500 in camping and about 20,000 in Calgary. The Express was marred from the start by youth demonstrations.

It was headed by Ken Walker, Thor Eaton and George Eaton, the latter two promoters being part of the Eatons merchanting chain.

Originally, it had been intended for the Express to start out from Montreal, but city authorities vetoed the plan at the minute. Legal action is apparently being considered by the promoters.

The Express then started from Toronto, but the start of the demonstrations took place. There were ugly scenes between police and protesters attempting to break in to the CNE grounds, and the police had to intervene.

Eventually, the police asked the promoters to organize a free festival in an adjacent park.

Several thousand pop fans watched the free festival and enjoyed free food and drinks supplied by Polydor Records, through the foreman of the festival, Tomor Bruner, two company executives from Montreal. Polydor boosted its image enormously by the gesture.

In Winnipeg, the Express was simply a disaster. It drew only

4,500. Calgary was a brighter scene for the promoters, but the damage had already been done.

The original budget for the Express was reported to be \$300,000, with actual receipts only reaching \$500,000.

Most of the loss was suffered by the MacLean Hunter publishing company, who had invested heavily in the project.

Messaggerie Co. Has Convention

MILAN—The fifth annual convention of the distribution company, Messaggerie Musicali, was held at Riccione when general manager Sergio De Gennaro gave details of the company's optimistic projection for the 1970's.

Sales manager Mario Parolletti introduced the new promotion system, which will be introduced in 1970. The new system will include a contest for salesmen and it was announced that MM had acquired distribution of the Spanish and Greek markets.

CGD and CBS executives presented the new records for the summer season which will be distributed by MM, and Sergio Mato Tessuto and Gianni Nazzaro performed their new songs live.

General sales will continue to be handled by MM, but MM will handle a wide range of product so that any decline in the popularity of one kind of record could be compensated by increased sales of another type of disk, and to increase the number of points of sale of records.

CGD promotion manager Johnny Porta said French repertoire, Jean-François Michel and François Hardy, will be received in sales. New record results were expected from the records of B.J. Thomas and Norman Greenbaum.

CGD promotion manager Gian Borassi said Joe Dassin and Roberto Carli would be appearing in Italian TV films and RAI had also accepted his proposal to record with Barbara Streisand, Sammy Davis Jr., and Simon & Garfunkel.

Both Panorama and Canama are distributed nationally by Musimart.

Canama Added To Panorama

MONTREAL — Michel Gordy, promotion director at Musimart Ltd., has added another label to his Panorama company. The new label is Canama Records, and will be distributed by Musimart. It is a French language single by an underground Montreal group, Some One. An English language single will be added.

Both Panorama and Canama are distributed nationally by Musimart.

1ST U.K. DISK BY BLUE NOTE

LONDON—Blue Note Records is releasing its first single to be manufactured in the U.K. by Capitol.

The record is by alto saxophonist Lou Donaldson, it's called "Entertaining Funky People." It's Funky" is taken from a Donaldson album, which may also be manufactured here, the single does well.

Promotion Tour By 'Joy' Singer

TORONTO—Spaniard singing artist Miguel Rios was here for a brief one-day promotional stop this week, but it was more than that, he originated with a promotional tour, Rios who is scoring internationally with "A Song of Joy," came to Toronto to meet with the various people responsible for bringing that record to North America.

Principal among these were Liam Dunn, general manager of A&M Records in Canada, who proved to their Los Angeles home office that A&M had been initially wrong in releasing the single from U.S. release.

Mullan and LaCourse broke the record across Canada and into the U.S.

Rios was on a six-week tour around the world, which took in Tokyo, Los Angeles, Toronto, Montreal, New York and London. He will be appearing on the CBC's national TV program, the Elwood Glover Show, and visiting CKFH and CFRB stations, instrumental in bringing "A Song of Joy." He also phoned several disc jockeys across the country and attended a performance of Hall & Oates, organized a press party for Rios.

A Song of Joy" is the second best-selling single in Canada. This week it reached the same place of all-time of the same name, which received heavy initial airplay.

EMI Executive Joins U.K. Pye

LONDON—Colin Hadley, director and general manager of Worley Record Club, will join Pye as director of corporate promotion. He will be based in the boardroom of Pye Records sales. His appointment Sept. 1.

Hadley has been with EMI for 17 years, starting as a salesman, and he held a number of senior marketing appointments before taking charge of WRC two years ago. Hadley's appointment will be part of the record industry, as no other company lists a director of corporate promotion in its executive structure. But he has a number of other responsibilities remaining unspecified for the time being.

General manager of WRC will be Derek Sinclair (48). He has been marketing manager since January last year. Apart from a spell with the Rank Organisation, Sinclair has been with EMI since 1956.

CGD promotion manager Johnny Porta said French repertoire, Jean-François Michel and François Hardy, will be received in sales. New record results were expected from the records of B.J. Thomas and Norman Greenbaum.

CGD promotion manager Gian Borassi said Joe Dassin and Roberto Carli would be appearing in Italian TV films and RAI had also accepted his proposal to record with Barbara Streisand, Sammy Davis Jr., and Simon & Garfunkel.

From The Music Capitals of the World

TORONTO

Capitol's Edward Bear left this week on a six-week Western tour. The tour will tie in with the release of the group's new single, "You Can't Deny It," which is also being rush-released in the U.S. by Capitol.

The group's debut album, "Me and My Brothers," is now available in sheet music form in both countries. Quality is releasing the band's first promotional single, "I'm a Joyful Singer."

A new single at Quality is "Ain't Kim's It's You Life." Dennis Hopper, of "Easy Rider," has finished shooting a film based on "Me and My McCree," which will star Michelle Phillips, formerly of the Mamas & the Papas. The group will be singing "Gordon Lightfoot, from his "Sit Down Young Stranger" album. Lightfoot will play at the Hollywood Bowl July 17 with Blood, Sweat & Tears.

KOC in Hamilton is programming the Blake Fordham single on London. The single is a self-produced by Love which is scoring "Is Jesus She Is Leaving" by John Rutter, which is featured at the "Fest Express" this week.

The F.B.I. has been unable to release "The Big Book" single this month. Capitol's albums of the month are "The Best of Bob Dylan" by Bob Dylan, "Yellow Duck's "Starting a New Day."

Claudio Medioli, Enimble is the latest to sign with Vanderveen's Van Records. The group's first single, "Stay With Me," will be released next month. Country artist Jimmie Dale Gentry has been leased by Apex. It was produced by Gary Buck at Sound Canada. Gentry was a recent BMI award winner for "The Cold Grey Winds of Autumn."

George Taylor of Rodeo has joined the Mylène Bird's bird-horned "Trotton" stripe record club. . . Engelbert Humperdinck's Toronto two-week appearance has been moved to Oct. 19.

Allen Miller has a major role with the Who's revival of Eddie Cochran's "Summertime Blues." As yet, no sessions have been due into the studios for the original. . . Solid State's Jimmy McGriff is currently at the Colonial Tavern, Decatur, Conn. with his band. . . Roy Haynes and his band are performing at the Hopewell Tavern on July 23-25. His "Darin" is starting to break pop in Canada. . . Revolver's Chet Walker and an enthusiastic band are in a free luncheon concert at the Toronto Dominion Centre. The group's second single, "Silken Veil Melody," is scheduled for re-

lease in the next two weeks. Polydor is scoring with the Tommy Roe single of "Pearl," the new Life single "Needin' You" and the first single? . . . Deo Haggard's "Song Singer" . . . RCA's Rich Simons reports a successful "Big Mother" promotion in Vancouver. The record was underwritten by many stations in B.C. and Alberta with CKVN Vancouver scoring best. The idea behind the comment was that the record was the best interpretation of "Big Mother," in the form of a poem, a tape, a picture, in fact anything at all. The word "big" is the key word.

RCA Rock Library, CKVN is starting to make a strong dent in the West Coast market. A record release of "I'm a Joyful Singer" by Rock Davies' "It's Not Easy" (A&M).

Modern Tape continues to score

(Continued on page 58)

Biscuit Boy LP Release

TORONTO — Daffodil plans to release its first album, "Official Music," next week, following what Capitol and Daffodil executives described as "incredible" play. The album had been slated for July 21 release.

The album features King Biscuit Boy with CCR. Key stations were sampled with copies of the album two weeks ago.

"Official Music" is the first Daffodil release in the new label's long-term distribution deal with Capitol. A single is expected to follow within the month.

Dave Evans, Capitol's recently appointed director of promotion, said that his sales team had been instructed to put maximum effort behind "Official Music." Evans said that he was sure that this is going to be one of the most important Canadian albums ever released. "To coincide with the release of the album, Frank Davies, is going on a two-day trek around Ontario next week with the King Biscuit Boy and Muddy Waters to do promotional Ontario promotion for Capitol.

The trio plans to visit Oshawa, Kingston, Smith's Falls, Ottawa, Hamilton, London and St. Thomas.

Agrees to Oland

Continued from page 55

performances rights annually to 100 stations in Canada and will eventually be marketing the rights in the U.S. Meanwhile, Finland's Ol Yleisradio Ah has agreed to rent its Sudi transmitter to Oland, to achieve the link.

EUROPE'S 'BIGGEST' FEST SET NEAR PARIS AUG. 1-3

PARIJS—What its organizers claim will be Europe's biggest pop festival yet taken place near the historic city of Aix-en-Provence Aug. 1-3.

The festival will be organized by the Paris impresario Jean-Pierre Koenig and his partner, René Clerc, a leading figure in Aix-en-Provence's prestigious classical music festival. It is expected to draw 150,000, with an all-in entry fee of \$10 for the three days of the festival.

The festival will be held at the Relais de Saint Pons, in the Comme des Mille Miles, where 75 acres have been set aside on a privately owned land for the festival. Three open-air stages for the 22 groups and solo artists in the program.

Concerts will be broadcast on the independent Europe No. 1 radio network's pop music program, Campus, and by Radio Monte Carlo.

There will be 50 hostesses, 200 mobile surgical and maternity units, and a 20-line telephone center.

There's not much left to say about KING BISCUIT BOY AND CROWBAR ... Not when you've got incredible reviews like these...

Dick Lupoff in *Crawdaddy*:

"All solid musicians, all together, beautiful . . . These guys have everything, material, technique, stage presence. Beautiful!"

East Coast news in *Fusion*:

"The band came on as easily the equal, sans reverence, and occasionally the master of Ronnie Hawkins' old pals from days of yore."

Ritchie Yorke in the *Toronto Telegram*:

"Sensational tracks . . . I doubt if I've ever heard a tighter band."

New Musical Express:

"It's been a long time since rock 'n' roll has seen a group as inventive and together as Crowbar. After The Band, it could be Crowbar."

Ronnie Hawkins:

"I know both groups like sons, and I know that Crowbar will top The Band because they still think they've got a few things to learn."

Mike Jahn in *The New York Times*:

Crowbar is "a very bright, hard-rocking ensemble...obviously well rehearsed... unceasingly lively."



now on record

OFFICIAL MUSIC - KING BISCUIT BOY with Crowbar



a production of LOVE
distributed in Canada by Capitol Records (Canada) Ltd.
DAFFODIL RECORDS - DS 1,000,001



From The Music Capitals of the World

Continued from page 58

LENINGRAD

Sol Horov, U.S. impresario who for 14 years has presented Soviet artists in the U.S., visited Moscow in June, making arrangements for Soviet artists to perform in the U.S. in 1971. Horov said that Soviet artists Dolokhov, Gilels, Tretyakov, Stolichnyak, Kogan, Ignatian, Rostropovich and Svetlanov will appear in U.S. during 1970-1971 concert season. . . Melodija released four-reel set picture of concert performances of the First International Tchaikovsky Competition's prizewinner, a recording featuring pianist M. Gilels, playing pieces by Scriabin, Scriabin, and other Moussorgsky's pieces. . . Polish star singer Irene Santor is David Oistrakh's guest in a Gilels concert in an arts festival in Helsinki. . . Schumann Medal was awarded to pianist David Bashkrov (Molodija) among the best performances of Schumann's works. The medal is awarded annually at the Schumann Memorial Museum in Zwickau, East Germany.

VADIM YURGENKOV

ATHENS

EMI has released 10 Regal/EP's in full color sleeves featuring popular Greek songs and folk tunes from various regions of the country. . . Pan Vass has released the album "The Best of Spain" by Miguel Los Reyes. . . Greek bass Nikos Zachariou, back in Athens after an opera engagement

in Milan, stars in Verdi's "La Forza del Destino" to be staged during the city's summer festival. . . Composer Demos Moustak scored the first place in the 1970 National Music Competition, which was staged in the ancient Epidaurus open-air theater. The score combines the dimbado rhythm with the traditional songs of Kalyvianis island. The Turkish National Television presented Jerry Beck's "Fiddler on the Roof" in a Turkish version at the Skopelos theater. . . The young Violinist Ruggiero Ricci was the soloist with the Athens National Symphony Orchestra under Chilean conductor Oscar Hoyos in Herodion, June 29. . . A prize of \$1,000 was awarded to shipowner V. Panagiotis' houseboat competition. . . Stavros Saitis, 16, won the Piraeus pop song contest.

German conductor Hubert Valentine died in Athens at the age of 70. . . The Greek folk band Fanfiras played at the Palazzo Meneguini, Milan, June 20.

LEFTY KONGALIDES

HAMBURG

Phragmon artist Vicki Leandros sang five songs at a garden party organized by Rudi Bernstein, conductor of the Chamber Orchestra in the Palais Schaumburg, Bonn. . . Rex Gildo will star in the Channel 2 television musical "Burlesque." . . . British artist Wenche Myhre has been signed to make three movies this summer. Kathi Einstel is to co-star with French-British singer "Hello" Broff in a movie. . . Marika Rockk will take the title role in the German production of "Hello

Dolly" which will be produced by Geo Reed. . . British group Falkport Convention appeared at the Minskaihalle—a location normally used exclusively for classical recitals—together with Fothergley and Brindley Schwarz. . . Deutsch Welle Radio has launched a twice-monthly hit parade based on listeners' requests. . . Stevie Wonder taped a performance for the Channel 2 TV show "4-3-2-1—Music fute jingle Leute."

Facio Saatian's folk flute recording "El Condor Pasa" has sold more than 60,000 copies in Germany. . . Metronome sold its initial pressing of 10,000 of the three-LP "Woodstock" set with only 1,000 copies of the set retailing at \$16.35.

According to Leonard Bernstein, he has been invited by concert agent Goette, to conduct the Vienna State Opera in Salzburg in the Masninka on March 25, 1971. . . Kaja Ebstel (West Germany), Victoria (USA) and Wallace Collection (Belgium), Nicolette (France).

WALTER MALLIN

MADRID

Jacobs, now resident in Spain, makes her debut on the Guitarras label with "Sentimental Girl," distributed by Movielay. Guitarras has also issued "Hey Ho" by Nuevo Diamonico. . . German singer Dalash Lavi (Fonogram), was in Spain to tape a TV appearance and to record the Spanish version of "I'm a Believer." Fonogram released the English record to coincide with her visit. . . Esperanza has released "All I Want to Do Is Love You" by the Interstate Road Show and "Rub-a-Dub-Dub" by the Equals. . . Katja Ebstel (Hamburg) Germany, has been invited to the Eurovision Song Contest, taped an appearance for TV in which she sang "Siempre hay algun mila-

Plans Rolling for Rio's 5th World Song Festival

RIO DE JANEIRO—The preparations for Rio's 5th International Popular Song Festival are well under way. Enquiries to the Maracanazinho Stadium which was seriously damaged by fire earlier this year, will be received in time for the festival as the great improved sound system is being installed, they say. The stadium which has been the scene of the festival, has a capacity of 25,000.

Before leaving on a trip to Europe, Augusto Marzago, founder of the festival, and his wife, announced that four artists have confirmed that they will take part in a concert featuring "Till Eulenspiegel" by Richard Strauss, "Rhapsody in Blue" by Gershwin and Tchaikovsky's 3rd Symphony.

WALTER MALLIN

Bacharach, B.B. Medley, Stanley Wilson, Quincy Jones, Johnny Carson, Davis Rankin, The Blossoms, Joe Cocker.

Brazil has selected 35 compositions to compete to represent their country in the international part of the festival. Most are by known Brazilian composers. Only 10 were written by foreign composers. These famous names in the music include Luis Eça de Oliveira, Tamba Four, Martinho da Vila, the Villa, Isaiel Samba School and the best known "Pequeno Burgo." Jorge Ben, a leader of the "Tropical" sound, Bily Blanco, one of Rio's oldest composers, Antonio Adolfo of the Brazilian Luis Gonzaga Jr. and Fred Falcao.

The Brazilian committee will be held on Sept. 10, immediately preceding the start of the international contest in October. Marzago planned to complete compilation with artists from Europe and take part in judging the Athens Song Olympics.

MILAN

EMI Italia has acquired Italian distribution of the U.S. Contemporary Good Time Jazz and Big Band catalogues and of the French Something Else catalog. . . CBS Italy has been awarded three prizes by the national record critics for the "Best Record" Section: "Carmen—Complete Music for Cello and Piano," played by Pablo Casals and Rudolf Serkin, and Boulez conducts Debussy.

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Billboard's 75th Anniversary Issue is beautiful
useful
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historical
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nostalgic
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beautiful, because to see how far our industry has progressed in the last 75 years is a beautiful thing.

useful, because it not only provides insights into the origins of this business of music, but looks forward, also, into the shapes of things to come.

talented, because it includes the 1970 International Directory, according to Billboard's Broadcast Awards, Talent Reports, Top Artists of the Year, Top Publishers, Top Producers, Top Booking Agents.

historical, because it contains a souvenir section of old headlines and stories, as well as a concise history of our industry.

funny, when you look back at the old Paramount, Eddie Cantor, Doris Day, the Beatles.

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Brazil Govt Rejects Bid on Local Play

RIO DE JANEIRO—Brazilian authorities have not approved a congressional bill to allow local record companies to make 70 per-

CBS France in Drive to Woo Vacationers

PARIS—CBS France is making a two-month drive into the French summer vacation resorts with two marathon tours, one by three pop groups and the other by the company's number one local solo artist, Jon Dassin.

CBS France press chief Françoise Serré said the dozen tour dates running until the end of August "would be backed by a special club promotion in the smarter holiday centers." In the "Special Tour de France," three of the company's newer groups, Rotomagus (Latin for Rome), a Norwegian quintet, Titanic, and Les Irrestitables, will perform in a series of pop concerts, and a French-Asian band, Les Méditerranéen coasts. The nightclubs promotion, covering 28 venues, will back the tour.

All three groups have launched singles to tie in with the tour. Titanic added a single, "Something on My Mind," and their debut album, *Les Irrestitables*, has just recorded "My Love Is With Me Today"; and Rotomagus, recorded singles from Portugal, announced "Erica" and "Mama Wanda," all in the CBS Pop Music Revival catalog.

Dassin, with latest single "L'Amour," is rapidly climbing France's CIDD hit parade, started his mammoth 55-stop tour at Antibes July 10, and will finish Aug. 29.

CBS is promoting the tour in conjunction with their Masterwork music instrument outlet.

Melodiya Opens Sub Series

LENINGRAD—Melodiya, record company to its 1970 subscription campaign, has started a sub-series, carried through the Melodiya-Standard record stores and Aprelevskaya Trading Firm. The company will be sending recording records to subscribers from Aug. 1. Subscription series for 1970 include over 160 LPs, 26 monograms, 100 cassettes, eight children's LPs. Educational records feature music lessons of Prof. E. Gnesina and Prof. R. Naumov, works of Shostakovich, Tchaikovsky, and Prokofiev, 11 records of Russian instrumental music and chorus. Other records include the "Don Cossack" Ensemble, 26 symphony orchestras, etc.; over 20 opera and vocal-recitals series albums, new versions of Borodin's "Prince Igor," and Shostakovich's "Sorochinskaya Fair."

Also released are foreign operas including Bellini's "Puritani," featuring Maria Callas, and Wagner's "Wagner," "Mascotte," (Verdi) a reissue set of foreign label recordings, and a four record set presented by Soviet singer Ivan Kozlovsky. Historical recordings released included a four record set "Prominent Singers of the Past" featuring the voices of Glinka, Dussova, and Pinza and Schipa. There is also another set called "Prominent Violinists of the Past" featuring the voices of violinists including the works of Shostakovich by G. Sviridov, Tchaikovsky, Glazunov, Lyudov, Brahms, Bruckner.

A special release will feature Tchaikovsky International Competition's winners' performances.

cent of their production recordings of Brazilian music and artists and to force broadcasters to program them.

The disapproval was expressed in a report sent by the Ministry of Education to the Chamber of Deputies' Justice Committee. The report was prepared by the Federal Cultural Council and turned over to the ministry.

The report considered the bill to be impractical as it would oblige government to create a control agency. "The press' arguments for collecting authors' rights could not do the job," the report said, "because they came from constant criticism by the press and the composers themselves."

The report stated: "Popular music has been receiving stimulation from the authorities, but this apparently does not mean that it should give an incentive to Brazilian music implies the indiscriminate reduction of the importation of musical instruments. It does not seem advisable to create customs barriers to the importation of matrices carrying the names of foreign artists."

"Neither does it seem advisable to create a state organ to control the 2,000 broadcasting stations in the country to carry out the proposed idea of authority."

The bill was presented to Congress in 1968, by Deputy Rubem Medina, whose father owns a chain of retail stores which sell records, radios, television receivers and records.

It would require 70 percent of recordings to be "Brazilian music by born or naturalized Brazilian singers and musicians." The report adds: "The introduction of radio and television stations can not present more than 30 percent foreign music daily." Classical music is not included.

Arriola-Eurodisc Pact With A&M

MUNICH—Arriola-Eurodisc will represent A&M Records in Germany, A&M label.

The deal was concluded July 2 in London by Arriola Eurodisc and Arriola directors Friedrich Schmidt and Egmont Loeffner. Until June 1971, Arriola Eurodisc will be represented in West Germany by Deutsche Grammophon-Polydor.

Arriola is planning major promotional activity for A&M in the fall with special emphasis on the recordings of Herb Alpert and Sergio Mendes.

Shane Sets Up Production Co.

LONDON—Independent music publisher Cyril Shane has gone into record production with the formation of Cyril Shane Productions, a deal with a major record company.

Shane has a number of artists already signed to his production company, which will be handled by Stephen Stoen. They include Solo singer Russell Stone.

Shane was recently in America where he met with the U.S. record trade. He has acquired Rittenhouse Music and Ragman Music from writer-producer Jerry Rapier; "Ragman" includes "Machete" (Verdi) a reissue set of foreign label recordings, and a four record set presented by Soviet singer Ivan Kozlovsky. Historical recordings released included a four record set "Prominent Singers of the Past" featuring the voices of Glinka, Dussova, and Pinza and Schipa. There is also another set called "Prominent Violinists of the Past" featuring the voices of violinists including the works of Shostakovich by G. Sviridov, Tchaikovsky, Glazunov, Lyudov, Brahms, Bruckner.

A special release will feature Tchaikovsky International Competition's winners' performances.

PATHE MOVES SOUND LIBRARY

LONDON—The Pathe Sound Library, the most comprehensive sound film library in Europe, has been transferred to 21 Denmark Street, London, W.C.2. It comes under the KPM of KPM Music, an associate company within the EMI group.

The library, now known as the Pathe Sound Effects Library, consists of thousands of 5/8 inch master tapes of sound effects. The library is run by KPM Music and operates a same day service.

Ariola Pact With A&M

NEW YORK—A&M Records has signed an agreement with Ariola-Eurodisc, GMBH, Munich, Germany, for representation in Germany, Switzerland and Austria, effective Aug. 1.

Ariola-Eurodisc-Benelux, N.V. has also acquired rights for the Benelux territories. Headquarters are in Amsterdam. Previously, A&M was handled by Deutsche Grammophon-Polydor in the Benelux territory. A&M European director, Larry Yaskiel, will coordinate the release and promotion for all product in these areas. Deutsche Grammophon will continue to represent A&M in Scandinavia, Singapore, and Hong Kong.

The cost to dealers will be 53 cents, net retail price 86 cents, with purchase tax accounting for 16 cents.

The cost to dealers will be 66 cents with EMI's share being 4 cents and purchase tax taking 2 cents.

The dealer will receive a 38½ percent discount overall, compared with the previous 36½ percent discount. This has been achieved by trimming the cost to 53 cents, net retail and adding to it the 5 percent redundancy allowance on dealer price.

The announcement followed a meeting between EMI and a delegation from the Gramophone Record Retailers Committee.

Arriola Eurodisc will continue the price structure with the committee and, as we promised when we withdrew the returns allowance, we have taken into account the cost to the retailer of this action," commented

EMI New \$ Hike Geared to Dealers

EMI Record managing director Philip Brodie.

"We have agreed with the committee that there is much less possibility of selling off redundant titles in April, in view of the fact that we are giving the dealer a major share of the proposed increase."

Sales manager Cliff Bushy denied that the EMI's decision had been prompted by GRG agitation. He indicated that EMI had recognized that there was a case for better dealer margins and had decided to take action of its own accord.

GRG chairman Laurie Krieger said that pressure had been applied by the committee to have EMI decline to do so and had put forward the counterproposal on the returns allowance.

"We did the best deal we could for the trade," said Krieger. "It is some compensation, but not as much as we wanted. We are prepared to stand still with records on their hands, which I think is bad business on the part of the manufacturer. I would just advise dealers to be careful about what they order."

Krieger added that he had been surprised that EMI had refused to "allow EMI to get away with increased profits on singles" and urged them to put up their prices as much as possible.

Other major U.K. companies, with the exception of Polydor which raised the price of its singles to \$1.11 in April, are expected to follow the EMI lead.

Disk Makers Get Joint Hi-Fi Stand

HAMBURG—The West German record makers will have a common stand at the Hifi '70 Exhibition in Dusseldorf on Aug. 21 to 30.

The promotional theme of the exhibition will be the part the industry plays in cultural life and strong emphasis will be placed on the individuality of the products. The added value of the record is often referred to the level of 5.5 percent, as applied to music, newspapers, magazines and books.

The Bundesverband der Phonographischen Wirtschaft (Federal Phonographic Association) will feature in its exhibition the new categories of "Jazz," "Symphonies, concertos, chamber music and literature," 2. Opera, operetta, musicals, 3. General pop and light entertainment, 4. Jazz, underground, soul and blues.

Leading German Publisher Dies

BERLIN—Peter Schaeffers, one of Germany's leading film producers and music publishers, who died in Switzerland at the age of 59, was buried in Birsfelden, Switzerland.

The Berlin comedian Willi Schaeffers, Peter Schaeffers was regarded as Berlin's king of music in the fifties. Together with Albo and Pint, he provided the scores for 30 movies, most of them musicals.

CBS/Sony Launch

• *Continued from page 55*

time that the concert tour is in full swing, said a company spokesman. The CBS/Sony "Symphony of The World of Leonard Bernstein" recordings includes a July-released package of the nine Beethoven symphonies, individual recordings of the nine Mahler symphonies, such best-sellers as Dvorak's "New World" and Humperdinck's "Ravensburg." The CBS/Sony "Symphony of Kaddish," his discussion of "Humor in Music" and his interpretation of "Music of Our Time,"

JULY 25, 1970, BILLBOARD

Billboard HITS OF THE WORLD

BRITAIN

(Courtesy Record Retailer)

• Denotes local origin

This

Last

Week

1 1 IN THE SUMMERTIME—
"Mungo Jerry (Dawn)"—Out

2 2 ALL RIGHT NOW—Free

3 4 UP AROUND THE BEND—
"The Beatles" (Beatles)

4 16 LOLA—Kinks (Pre-
Revival)

5 5 IT'S ALL IN THE GAME—
"Four Tops" (Tamla Motown)

6 13 LADY GERTY—Moonee

7 6 COTTONFIELDS—Beach

8 3 GROOVIN' WITH MR. BLOQ—
"The Beach Boys" (Beach Boys)

9 9 GORDON—
HELIOS SAMANTHA—
" Cliff Richard (Columbia)"—
Incl. "I'm Gonna Be (Wee-Wee)"

10 13 LADY D'ARBANVILLE—
"Lulu" (Mercury)

11 9 LOVE OF THE COMMON
PEOPLE—"Nicky Thomas
(Trotter)" (Mercury)

12 17 GREEN MANALISI—
"Fleetwood Mac (Reprise)"

13 19 YELLOW RIVER—Christie

14 27 LIKE I AM—SAL OLD KINDA
HORNS—
"Weberly" (Mercury)

15 31 I'LL SAY FOREVER MY
LOVING—Munro Ruffin

16 24 HONEY COME BACK—
"Campbell (Capitol)"

17 16 GREEN MANALISI—
"Fleetwood Mac (Reprise)"

18 21 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

19 29 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

20 33 AMERICAN WOMAN—Gunes

21 23 BEAUTIFUL GIRL—
"Steve Winwood (Warner Bros.)"

22 25 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

23 30 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

24 32 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

25 35 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

26 37 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

27 39 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

28 41 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

29 43 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

30 45 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

31 47 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

32 49 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

33 51 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

34 53 I'LL SIT OVER TROUBLED
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35 55 I'LL SIT OVER TROUBLED
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36 57 I'LL SIT OVER TROUBLED
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37 59 I'LL SIT OVER TROUBLED
WATER—
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38 61 I'LL SIT OVER TROUBLED
WATER—
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39 63 I'LL SIT OVER TROUBLED
WATER—
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40 65 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

41 67 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

42 69 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

43 71 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

44 73 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

45 75 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

46 77 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

47 79 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

48 81 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

49 83 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

50 85 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

51 87 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

52 89 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

53 91 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

54 93 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

55 95 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

56 97 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

57 99 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

58 101 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

59 103 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

60 105 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

61 107 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

62 109 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

63 111 I'LL SIT OVER TROUBLED
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64 113 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

65 115 I'LL SIT OVER TROUBLED
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66 117 I'LL SIT OVER TROUBLED
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67 119 I'LL SIT OVER TROUBLED
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68 121 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

69 123 I'LL SIT OVER TROUBLED
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70 125 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

71 127 I'LL SIT OVER TROUBLED
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72 129 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

73 131 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

74 133 I'LL SIT OVER TROUBLED
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75 135 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

76 137 I'LL SIT OVER TROUBLED
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77 139 I'LL SIT OVER TROUBLED
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78 141 I'LL SIT OVER TROUBLED
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79 143 I'LL SIT OVER TROUBLED
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80 145 I'LL SIT OVER TROUBLED
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81 147 I'LL SIT OVER TROUBLED
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87 159 I'LL SIT OVER TROUBLED
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89 163 I'LL SIT OVER TROUBLED
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180 345 I'LL SIT OVER TROUBLED
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"Mungo Jerry (Dawn)"—Out

181 347 I'LL SIT OVER TROUBLED
WATER—
"Mungo Jerry (Dawn)"—Out

Billboard

STAR PERFORMERS — Records showing greatest increase in retail sales activity over the past week, based on accurate market reports.

RED ARROW — Records most likely to show sharp rise in chart position next week, as predicted by computer.

BLACK ARROW — Records most likely to show moderate rise in chart position next week, as predicted by computer.

Record Industry Association of America seal of certification as "million seller."

THE HOT 100	WEEK	TITLE,	Artist, Producer, Label, Number (Distributing Label)
1	3	They (Long To Be) CLOSE TO YOU	Carpenters (Cindi Bagay), A&M 1183
2	1	MAMA TOLD ME (Not to Come)	Three Dog Night (Richard Podolet), Outpost 4235
3	4	BAND OF GOLD	Freddie Payne (Holland Dozier), Invictus 9075
4	2	THE LOVE YOU SAVE	Jackson 5 (Corporation), Motown 1166
5	10	MAKE IT WITH YOU	Brad (David Gates), Elektra 45866
6	5	BALL OF CONFUSION (That's What the World Is Today)	Temperance (Norman Whitfield), Gordy 7095 (Motown)
7	6	RIDE CAPTAIN RIDE	Stiles Image (Richard Podolet), Asco 6746
8	8	O-O-H CHILD	5 Starships (Dan Vincent), Buddah 165
9	18	SIGNED, SEALED, DELIVERED (I'll Yours)	Steve Wunder (Steve Wunder), Tamla 54196 (Motown)
10	7	LAY DOWN (Candles in the Rain)	Marie Osmond with the Edwin Hawkins Singers (Peter Scherbach), Boudica 167
11	12	TIGHTER, TIGHTER	Alve & Rickin (Tommy James Bob King), Rosetta 7078
12	11	HITCHIN' A RIDE *	Vasdy Face (Roger Eastary & Dex Cham), Page One 21209 (Bell)
13	9	GIMME DAT CHICK	Forbes (John Burgess), Capitol 2810
14	24	SPILL THE WINE	Eric Burdon & the Wailers (Jerry Goldstein), MGM 14138
15	15	ARE YOU READY?	Pacific Sun & Electric (John HIR), Columbia 4 45158
16	22	TEACH YOUR CHILDREN	Crosby, Stills, Nash & Young (D. Crosby, S. Stills, G. Nash & R. Young), Atlantic 2735
17	13	THE WONDER OF YOU/MAMA LIKED THE ROSES	Eros Presley, RCA Victor 47-9835
18	26	OHIO	Crosby, Stills, Nash & Young (D. Crosby, S. Stills, G. Nash & R. Young), Atlantic 2740
19	14	A SONG OF JOY	Miguel Ruis (Hippies), A&M 1199
20	30	I JUST CAN'T HELP BELIEVING	B. Thomas (Diplo Mornas), Seeger 12208
21	20	THE LONG AND WINDING ROAD FOR YOU BLUE	Bettie (Phil Specter), Apple 2932 (Capitol)
22	19	MY BABY LOVES LOVIN'	White Plains (Roger Grammey/Roger Cohl), Duran 5050 (London)
23	17	GET READY	Rare Earth (Kirk Edwards), Rare Earth 5012 (Motown)
24	37	LAT A LITTLE LOVIN' ON ME	Robbie Robertson (Jerry Jeff Walker), Street 724 (Paramount)
25	44	WAR	Edie Starr (Norman Whitfield), Gordy 7101 (Motown)
26	41	(If You Let Me Make Love to You Then) WHINN I CAN'T TOUCH YOU!	Roxette (Open (Bob) Johnson), Columbia 4-45110
27	27	SAY THE COUNTRY	5th Dimension (Bones Howe), Bell 895
28	29	SILVER BIRD	Mark Lindsay (Jerry Fuller), Columbia 4-45100
29	25	MISSISSIPPI QUEEN	Mountain (Tom Pappalardo), Wieldat 532 (Bell)
30	31	WESTBOUND #9	Faming Ember (Chicago Prod.), Hot War 7003 (Buddah)
31	16	LOVE LAND	Clayton Moore & the Wests (Old Stage Rhythm Band (Clayton Wright), Warner Bros. 3145
32	68	IN THE SUMMERTIME	Mungs Jerry (Jerry Murray), Jones 125
33	21	UNITED WE STAND	Brotherhood of Man (Tony Hiller), Duran 50509 (London)

THE HOT 100	WEEK	TITLE,	Artist, Producer, Label, Number (Distributing Label)
34	28	CHECK OUT YOUR MIND	Impressions (Cindi Mayfield), Carlton 1951
35	32	MISSISSIPPI	John Phillips (Loy Adler), Dunhill 4236
36	36	GO BACK	Crash Appice (Don Galucci), Elektra 45867
37	38	STEAL AWAY	Jackson Taylor (Don Davis), Star 0563
38	43	MAYBE	Three Degrees (Richard Barrett), Roulette 7075
39	57	TELL IT ALL, BROTHERS	Heavy Rogers & the First Edition (Jimmy Rogers & Kenny Rogers), Deco 0511
40	42	TRYING TO MAKE A FOOL OF ME	DeLoach (Clay & Bill Prod.), Philly Groove 162
41	51	OVERTURE FROM TOMMY	Assembly Multimedia (Bill Butler), Atlantic 2737
42	40	END OF OUR ROAD	Marvin Gaye (Herman Whittfield), Tamla 54195 (Motown)
43	74	EVERYBODY'S GOT THE RIGHT TO LOVE	Supremes (Frank Wilson), Motown 1187
44	45	THE SLY, THE SLICK AND THE WICKED	Last Disciples (Eugene Record), Broadway 5044 (Decca)
45	46	WHEN WE GET MARRIED	Indulgents (Gamble Huff Productions), Gamble 4094
46	47	MY MARIE	Engelbert Humperdinck (Patricia Silvere), Parrot 0049 (London)
47	69	SUMMERTIME BLUES	Who (Ed Marshall Chris Stamp), Decca 32708
48	48	HOW ABOUT A LITTLE HAND	(For the Boys in the Band) (Top 40 in the Band) (Ed Marshall Chris Stamp), Decca 32708
49	65	PAPER MACHE	Donna Warwick (Burt Bacharach/Hal David), Scepter 12283
50	25	6 TO 6 TO 4	Chicago (James Wilson Gencio), Columbia 4-45184
51	56	BIG YELLOW TAXI	Neighborhood (Jimmy Bryant), Big Tree 302
52	53	I WANT TO TAKE YOU HIGHER	the Tina Turner & the Ikettes (Ike Turner), Little 56177
53	58	PEARL	Tommy Roe (Steve Barris), ABC 11266
54	54	I'LL BE RIGHT HERE	Tony Cox (Willa Henderson), Dekar 618 (Atlantic)
55	57	CINNAMON GIRL	Neil Young & Crazy Horse (David Briggs & Neil Young), Reprise 0911
56	66	DO YOU SEE MY LOVE (For You Growing)	J. Walker & the Family Band (John Brink), Solid 20527 (Motown)
57	72	GET UP I FEEL LIKE BEING A SEX MACHINE (Part I & Part II)	Jones Boys (James Brown), King 6318
58	51	SO MUCH LOVE	Funk, Hope & Charity (Vic McCay Joe Cobb), Maxwell 803 (Crown)
59	62	COFFEE CHEESE	Crow (B. Monroe), Award 119
60	90	PATCHES	Garage Cedar (Rich Hall), Atlantic 2748
61	70	EVERYTHING A MAN COULD EVER NEED	One Camper (Al Delany), Capitol 2843
62	63	SUNSHINE	Archies (Jeff Barry), Kirshner 63-1009 (RCA)
63	76	STEALING IN THE NAME OF THE LORD	Paul Kelly (Buddy Holly), Happy Tiger 541
64	80	SOLIDARY MAN	Neil Diamond (Erica Greenwich), Bang 578
65	77	GROOVY SITUATION	Gene Chandler (Gene Chandler), Mercury 73083
66	52	A LITTLE BIT OF SOAP	Paul Davis (Steve Bono & Paul Davis), Raag 576
67	75	YOU'VE BEEN MY INSPIRATION	Man Iagredient (Silverstein Simmons McPherson), RCA 74-0340

THE HOT 100	WEEK	TITLE,	Artist, Producer, Label, Number (Distributing Label)
68	67	THAT SAME OLD FEELING	Pickett/Pete (Ike MacLean), Jewel 118
69	89	HAND ME DOWN WORLD	Gene (Joe) Richardson & Webster 51, Tam 74-0261
70	71	SONG FROM M*A*S*H	Al Martini (Phil Wright), Capitol 2811
71	—	AMERICA, COMMUNICATE WITH ME	Ray Stevens (Ray Stevens), Barbershop 2016 (Columbia)
72	78	HELLO DARLIN'	Wayne Twitty (Owen Bradley), Deco 32641
73	64	SUPERMAN	Ideas of March (Frank Reid & Bob Derrick), Warner Bros. 7403
74	—	WIGHAM	Bob Dylan (Bob Johnston), Columbia 4-45199
75	100	LONG LONG NIGHTS	Dale (Sobey) Miller, Cadet 5672 (Chess)
76	—	WILLIS GIRLS WILL, BOYS WILL BE BOYS	Isis Brothers (R. Isley, D. Isley, R. Isley), Tam 92 (Isley)
77	—	GLORY GLORY	Roach & the Sweet Inspiration (Rashel & Ant Martin), Atlantic 2743
78	79	LET THE MUSIC TAKE YOUR MIND	Kore & the Gang (Gene Reed), De-Lite 529
79	81	THE WITCH	Rather (N. Hildebrand), Probe 400 (ABC/Draft)
80	86	SNOWBIRD	Anne Murray (Bridie Akam), Capitol 2738
81	83	APARTMENT #21	Bobbie Gentry (Kirk Hall), Capitol 2849
82	82	DROP BY MY PLACE	Little Carl Carter (Mike Terry), Rock Beat 613
83	94	DOWN BY THE RIVER	Buddy Miles & the Five Express (Bobbi McBride & Buddy Miles), Mercury 7308
84	—	BLACK FOX	Freddy Robinson (Muggs & the Foxes), Epic 3107 (Gentry/Atlantic)
85	85	HUMPHREY THE CANINE	Jack Blackwood & Mike Morgan (Little Rascals Johnson), MGM 103 (Mercury)
86	95	QUE SERA, SERA (Whatever Will Be, Will Be)	Mary Hopkins (Paul McCartney), Apple 1823 (Capitol)
87	—	SOMETHING	Booker T. & the MG's (Booker T. & the MG's), Stax 0073
88	—	HUMMINGBIRD	88 King (Ed Szmyt), ABC 11268
89	92	HAND CLAPPING SONG	Melody (Mike Tousignant & Marshall E. Sehorn), Josie 2021 (Jay-Jay)
90	—	SING A SONG FOR FREEDOM	Fried Pomegranate (Pom Unlinked), Parrot 349 (London)
91	93	BABY IS THERE SOMETHING ON YOUR MIND	Baby (Tommy Davis), Atlantic 2740
92	—	IT'S YOUR LIFE	Andy Kim (Jeff Berlin), Stand 727 (Paramount)
93	97	THE LIGHTS OF TUCSON	Tom Campbell (Louise) Launa 3546
94	96	NO ARMS CAN EVER HOLD YOU	Bobby Vinton (Biffi Shenn), Epic 5-10627 (Columbia)
95	99	I CAN'T BE YOU (You Can't Be Me)	Grace Jones (Holland-Dee-Nolland), Invictus 9076 (Grace Jones)
96	98	YELLOW RIVER	Charlie (Mike Smith), Epic 5-10626 (Columbia)
97	—	CANDIDA	Doris (Tobias & Dopey) Apple 200
98	—	MORNING MUCH BETTER	Tan Wheel Drive with Gayla Peevey (Guy Dreyer), Polydor 14037
99	—	IT'S A SHAME	Spiders (Shirley Horn), V.I.P. 25057 (Metron)
100	—	BIG YELLOW TAXI	John Denver (Joni Mitchell), Reprise 0906

HOT 100 A TO Z—(Publisher-Licensed)

1	I Can't Be You (You Can't Be Me)	Grace Jones, BMG
2	I'm Sorry (I'm Sorry)	Al Martini (Ike MacLean), Jewel 118
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SOMEONE PLEASE TELL STEVIE WONDER IT'S QUIET OUT THERE, THE WEATHER IS HUMID, THE MARKET IS SOFT.
HE DOESN'T KNOW, LAST WEEK "SIGNED, SEALED, DELIVERED" SOLD 229,476 RECORDS. WHEN YOU SEE THIS AD
SALES WILL BE PAST 1,000,000.



*his greatest performance since
"Almost Persuaded"*

DAVID HOUSTON

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Wonders of the Wine

Epic 5-10643

Written By: **Billy Sherrill—Webber Parrish—Norris Wilson**

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Norris Wilson, Mgr.

Billboard

TOP 100

Billboard

STAR PERFORMER—LP's chart 15 weeks or less reflecting greatest popularity upward progress this week.



Awarded RIAA seal for sales of 1 million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated with red bullet.)

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	WEEKS ON CHART
1	1	SOUNDTRACK Woodstock Columbia 3D 3-500 (Atlantic/Atco)	8
2	2	BEATLES Let It Be Apple AR 34001 (Capitol)	9
3	3	PAUL McCARTNEY McCartney Apple STAO 3343 (Liberty/United Artists)	12
4	5	BOB DYLAN Self-Titled Columbia CS 30050	4
★ 18	18	BLOOD, SWEAT & TEARS 3 Columbia KS 30500	2
6	4	JACKSON 5 ABC Motown MS 709	8
7	9	CROSBY, STILLS, NASH & YOUNG Déjà Vu Atlantic SD 7200	17
8	8	GRATEFUL DEAD Coyote Capitol SKAO 471	3
9	6	WHO Live at Leeds Decca DL 79175	9
10	7	CHICAGO Columbia KGP 24	24
11	12	THREE DOG NIGHT It Ain't Me Baby Dunhill 20078	13
12	11	FIFTH DIMENSION Greatest Hits Soul City SCS 32900 (Liberty/United Artists)	11
13	14	ELVIS PRESLEY No Stage, February 1970 RCA Victor LSP 4342	6
★ 20	—	CREEDENCE CLEARWATER REVIVAL Cosmo's Factory Fantasy 6420	1
15	15	PETER, PAUL & MARY Peter, Paul & Mary Warner Bros. RS 2552	6
16	10	ISAAC HAYES Movement Enterprise EINS 1010 (Stax/Volt)	15
★ 24	94	DONOVAN Open Road Epic E 30055 (Columbia)	2
★ 23	24	RARE EARTH Ecology Rare Earth RS 514 (Motown)	3
19	19	SIMON & GARFUNKEL Bridge Over Troubled Water Columbia KCS 914	24
20	17	MELANIE Dancing in the Rain Buddah BRS 3060	12
21	13	RARE EARTH Get Ready Rare Earth RS 507 (Motown)	33
22	16	JIMI HENDRIX, BUDDY MILES & DAVE BRONSKY Bridge of Gypsies Capitol STAO 472	13
23	24	DAVE MASON Alone Together Blue Thru BRS 819	4
24	28	ERIC CLAPTON Declaration of War Stax 54-4400	11
★ 30	30	ENGELBERT HUMPERDINK We Made It Happen Parrot PAS 71038 (London)	3
26	20	GUESS WHO I'm a Stranger RCA Victor LSP 4266	24
27	27	GRATEFUL DEAD Workingman's Dead Warner Bros. 151869	5
28	22	FOUR TOPS Still Waters Run Deep Motown MS 704	16
29	25	TEMPTATIONS Psychotic Reaction Geffen 947 (Motown)	17
30	30	ROD STEWART Gasoline Alley Mercury SR 61264	6
31	32	IT'S A BEAUTIFUL DAY Mama Said Columbia CS 1058	4
32	33	MOUNTAIN Climbing Warner Bros. 4201 (Bell)	20
33	26	STEPHEN WOLFE Live Dunhill 050 50075	15
34	37	IANNA ROSS Motown MS 711	3
35	23	TOM JONES I'm Parrot PAS 71037	12

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	WEEKS ON CHART
36	36	JETHRO TULL Benefit Reprise R 6400	12
37	40	JAMES TAYLOR Brother, Can You Spare a Dime Warner Bros. W 1843	20
38	39	SOUNDTRACK Easy Rider Paramount 55063 (Tapes: Reprise R 6400, 2000)	47
★ 62	62	TRAFFIC John Berieycorn Must Die United Artists UAS 5504	3
40	42	MILES DAVIS Bitches Brew Columbia CS 28	11
41	41	JOE COCKER! AAM SP 4224	36
42	29	GIORNE WARWICK The Never Never Land in Love Again Scorpio SPS 581	13
★ 49	49	PROCOL HARUM Home AAM SP 4261	3
44	47	JONI MITCHELL Ladies of the Canyon Reprise R 6400	16
45	31	FLIP WILSON The Devil Made Me Buy This Dress Little Child LD 1000	22
46	50	BURT BACHARACH/SOUNDTRACK Butch Cassidy and the Sundance Kid AAM SP 4227	35
47	44	BOBBY SHERMAN I'm a Baby Metromedia MD 1028	16
48	35	RAY STEVENS Everything Is Beautiful Barney 212 33005 (Columbia)	7
49	52	ANDY WILLIAMS Rainbow Connection Fallin' on My Head Columbia CS 9996	7
50	51	TEN YEARS AFTER Cricketwood Green Decca DES 18038 (London)	15
51	53	SANTANA Columbia CS 9781	46
52	54	BEATLES Abbey Road Apple SP 383 (Capitol)	41
53	57	NEIL YOUNG & CRAZY HORSE Everybody Knows This Is Where It Happens RCA Victor 65 4326	38
54	34	THE JIMI HENDRIX HOUR Columbia CS 1020	5
★ 61	61	EL CHICANO Viva Tejano Kings K 3632	7
56	56	THREE DOG NIGHT Was Captured Live at the Forum Dunhill 55 30081	35
57	53	BEATLES Live Apple SP 385 (Capitol)	19
58	58	IDES OF MARCH Vehicle Warner Bros. W 1963	5
★ 69	69	JOSE FELICIANO RCA Victor LSP 4370	9
60	63	ORIGINAL CAST Hiatus RCA Victor LOC 1150 (M), L50 1150 (S)	104
61	65	THE LAST POETS Dreyfus 3	6
62	64	CREAM Live Atco 50 32-328	13
63	59	POCO Epic SP 36222 (Columbia)	8
64	48	SUPERFRIES Sister Metromedia MS 705	8
65	72	CONWAY TWITTY Hello Darlin' Decca 72 32009	4
66	60	CHARLEY PRIDE Best of RCA Victor LSP 4223	39
67	71	LED ZEPPELIN II Atlantic 80 8236	38
68	64	MICHAEL PARKS Long Long Highway Mercury 942	10
69	74	BUDDY MILES Them Changes Mercury SR 61280	4
70	70	GRAND FUNK RAILROAD Grand Funk Capitol SKAO 406	26

(Continued on page 68)

Billboard TOP LP'S

Continued from page 66

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	>Title, Label, Number (Distributing Label)	Weeks on Chart
106 101 SERGIO MENDES & BRASIL '66	4	Greatest Hits A&M SP 4252		
107 104 JOHNNY MATHIS	17	Raindrops Keep Fallin' on My Head Columbia CS 3105		
108 99 THE BAND	41	Capitol STAD 132		
109 111 ISAAC HAYES	55	Hot Buttered Soul Atlantic/Epic EKS 1001 (Stax/Volt)		
110 100 VINCENT BELL	6	Airport Love Theme Decca D 75212		
111 108 TAMMY WYNETTE	11	Timmy's Touch Epic BN 26549 (Columbia)		
112 95 DIANA ROSS & THE SUPREMES	11	On the Threshold of a Dream Diana 05 12825 (London)		
113 125 MOODY BLUES	60	•		
114 116 SOUNDTRACK	5	•		
115 112 MERLE HAGGARD	27	Okie from Muskogee Capitol ST 384		
116 105 MIKE CURB CONGREGATION	4	Come Together Capitol CO 1022 (MGM)		
117 119 TOM JONES	37	Lookin' for Vegas Parrot PAS 71031 (London)		
118 128 ASSOCIATION	2	•		
119 117 DOORS	21	•		
120 122 MICHAEL PARKS	38	Closing the Gap MGM ST 4646		
121 121 JAMES BROWN	4	It's a New Day MCA 632		
122 114 CHARLEY PRIDE	22	Just Plain Charley RCA Victor LSP 4290		
123 115 FERRANTE & TEicher	8	Getting Together Intercord 10000 (USA 5501)		
124 118 THREE DOG NIGHT	55	Suitable for Framing Dunhill D 2000		
125 109 FRIDID PINK	27	•		
126 113 LES McCANN & EDDIE HARRIS	33	•		
127 107 GEORGE BAKER SELECTION	4	•		
128 120 RINHORN	11	Light Green Bag Columbia CS 1002		
129 123 OLIVER	11	•		
130 148 GRAND FUNK RAILROAD	42	On Time Capitol ST 307		
131 132 DANNY DAVIS & THE NASHVILLE BRASS	9	You Ain't Heard Nothin' Yet RCA Victor LSP 4334		
132 140 VAN MORRISON	20	•		
133 152 PACIFIC GAS & ELECTRIC	4	Are You Ready Columbia CS 1517		
134 136 LEON RUSSELL	16	Blue Moon (Blue Thumb)		
135 146 SIMON & GARFUNKEL	116	Sounds of Silence Columbia CS 9969		
136 144 CHARLES EARLAND	3	Bliss Tolt Mercury 7758		
137 138 SAVOY BROWN	12	•		

THIS WEEK	LAST WEEK	ARTIST	>Title, Label, Number (Distributing Label)	Weeks on Chart
138 143 SOUNDTRACK	96	Funny Girl Columbia 805 3320		
139 134 IT'S A BEAUTIFUL DAY	59	•		
140 149 IKE & TINA TURNER	11	Come Together Liberty ST 7637		
141 124 HERB ALPERT & THE TIJUANA BRASS	19	Greatest Hits A&M SP 4245		
142 142 JOHN MAYALL	45	Turning Point Polydor 24-4024		
143 145 STEPPENWOLF	47	Greatest Hits Epic 26468 (Columbia)		
144 137 CANNONBALL ADDERLY QUINTET	19	Country Preacher Capitol STAD 404		
145 133 STEPPENWOLF	37	Monstar Dunhill 50 50606		
146 130 JOHNNY CASH	111	•		
147 129 J. THOMAS	13	Everybody's Out of Town Stardate 1000		
148 165 RONNIE BACCHARACH	47	Make It Easy on Yourself A&M SP 4168		
149 131 SOUNDTRACK	51	Midnight Cowboy Capitol ST 5106		
150 154 SOUNDTRACK	106	2001: A Space Odyssey MGM ST 513		
151 150 JOHNNY CASH	56	•		
152 127 NORMAN GREENBAUM	22	Spirit in the Sky Reprise R 6365		
153 151 QUINCY JONES	38	•		
154 141 BOBBIE GENTRY	12	Fancy Capitol ST 428		
155 ★ ORIGINAL TV CAST	1	The Sesame Street Book and Record Columbia CS 1069		
156 155 SOUNDTRACK	40	•		
157 157 GLEN CAMPBELL	25	Try a Little Kindness Capitol SW 309		
158 147 PHOEBE STONES	34	Let It Be London NPS 4		
159 — BEATLES	89	Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653		
160 161 CHAMBERS BROTHERS	31	Love, Peace & Happiness Capitol SW 309		
161 166 DICKIE T. & THE MO's	13	McLamore Avenue Stax STS 2007		
162 — HERMY MANCINI	11	Theme From Z and Other Movie Themes RCA Victor LSP 4303		
163 163 DELANEY & BONNIE & FRIENDS	15	On Your Way A&M SP 43-305		
164 — JAMES GANG	1	Rides Again A&M ARCS 711		
165 172 MYSTIC MOODS ORCHESTRA	9	•		
166 — STEVE MILLER BAND	1	Number 5 Capitol KSM 436		
167 171 PLASTIC ONO BAND	28	•		
168 169 JOHNNY CASH	65	Greatest Hits Capitol 24-4078		
169 158 FRIENDS OF DISTINCTION	18	•		

THIS WEEK	LAST WEEK	ARTIST	>Title, Label, Number (Distributing Label)	Weeks on Chart
170 162 MARTOVANI	17	Today London PS 572		
171 174 MARTY ROBBINS	10	My Woman, My Woman, My Wife Columbia CS 9976		
172 175 JERRY BUTLER	3	You and Me Mercury 51 2609		
173 182 PETER, PAUL & MARY	78	Album 1700 Warner Bros-Seven Arts WS 1700		
174 186 JEFFERSON AIRPLANE	36	•		
175 180 CRABBY APPLETON	5	Electric EKS 74067		
176 177 LENA HORNE & GABOR SZABO	10	•		
177 191 SOUNDTRACK	3	M*A*S*H Columbia 05 3530		
★ 195 RHINOCEROS	3	•		
179 169 BOBBY BENTON TODAY	23	•		
180 178 SOUNDTRACK	14	Airport Decca 001 79172		
181 170 BARBRA STREISAND	22	•		
182 176 SOUNDTRACK	83	•		
183 183 NEIL DIAMOND	33	Touching You, Touching Me Uni 75000		
184 173 SPACECRAFT CLEARWATER REVIVAL	76	•		
185 185 GLADYS KNIGHT & THE PIPS	15	Greatest Hits Soul 35 723 (Motown)		
186 193 BLUES IMAGE	3	•		
187 189 JACK BLANCHARD & MISTY MORGAN	4	•		
188 179 PEGGY LEE	8	•		
189 192 SAVAGE GRACE	8	•		
190 135 BLOODY PIG	5	•		
191 — JERRY LEE LEWIS	10	Best of Smith 67 7173 (Mercury)		
192 — SOUNDTRACK	1	On a Clear Day You Can See Forever Gloomy 5 3006		
193 — BREAD	1	•		
194 — BEATLES	60	•		
195 — NINA SIMONE	1	•		
196 — INCREDIBLE STRING BAND	1	•		
197 — EVERLY BROTHERS	2	Original Great Hits Mercury 5 3050 (Columbia)		
198 — CACTUS	1	•		
199 — LIVINGSTON TAYLOR	1	•		
200 200 METERS	2	•		

TOP LPS	
A-Z (LISTED BY ARTIST)	
CANNONBALL ADDERLY QUINTET	100
JOHNSON, JAMES & THE FIVE FINGER FRIES	118
BURT BEAUMOGNIE	44
CHASIN', ROBERT & THE CHASIN' S	146
GINGER BAKER'S AIR FORCE	160
BOBBY BROWN	162
VERA BRONSTEIN	2, 92, 67, 109
BROOK BENTON	179
JOCK BLANCHARD & MISTY MORGAN	180
BLOOD, SWEAT & TEARS	8
BOBBY BROWN & THE MD's	181
BRUNO BROWN	182
JOHN CROWDER	183
Cream	178
CLIFFORD CHAKRAVARTY REVIVAL	91, 98
CROSBY, STILLS & NASH	95
CREWES, BOBBY & YOUNG	96
MILES CURB CONGREGATION	118
DAVEN & DAVID & HAZELVILLE BRASS	131
DELLA COLEMAN	132
TYRONE DAVIS	133
DELTA MAMBO & FRIENDS	134
NEIL DIAMOND	135
DEONNE	136
DEB GAYNOR	137
CLIFFORD CHAKRAVARTY	138
EVERLY BROTHERS	139
FERRANTE & TEicher	140
JOHN FOGERTY	141
FIVE STARLIGHTS	142
FOUR TOPS	143
FRANKIE JENKIN	144
Friends of Distinction	145
FRANKIE LEE	146
GRAND FUNK RAILROAD	147
GRATEFUL DEAD	148
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Julius LaRosa's In Good COMPANY



He's just signed with Metromedia Records. And released his first single, "Being Alive". Which is from another good company: Steven Sondheim's hit Broadway show, Company.

In other words, this is no ordinary single. Thousands of people have already heard it. And they're only the beginning of the people who want to hear Julius La Rosa sing it.

Being Alive MM106

FROM COMPANY On Metromedia Records



Where He Belongs.

Executive Turntable

Continued from page 6

Chet Kueh has been appointed regional employee relations manager and John N. Hete has been named employee relations supervisor, both of GRT Corp. . . . Don Douglass has been appointed merchandising director of records and tapes for Daylin, a retail chain. Arthur M. Miller has been appointed eastern sales manager, special markets, for Capitol Records. . . . Jay Murray has been named manager, financial reporting, of Capitol Records. . . . Herb Palmer has been appointed accounts receivable manager of Capitol.

* * *

Michael Gruber has been appointed director of artist relations of National General Records. . . . Donald E. Anderson has been named vice president and general manager of American Tape Duplicators. Thomas C. Rideout, formerly financial control manager of Raytheon, has been appointed controller of American Tape Duplicators.

* * *

Jose Vias appointed general manager of the record division of RCA, SA de CV in Mexico. Vias has been with RCA since 1957 when he joined the International Division in Clark, N.J.

Coinmen Hit Mafia Link

Continued from page 6

strength." Referring to attacks on the coin machine industry by Aaron Kohn, director of the Merchandise Mart Crime Commission of New Orleans, Boushag insisted that the commission was not trying to eliminate crime but pinball machines. "We've borne the brunt of Kohn's campaign," he said.

Bob Kroll, president of Lucky Coin Machine Co. of New Orleans, stressed even further the need for organization: "We need an association to represent operators and to look after their interests on local and state levels. We haven't got a story to tell in the general public. Our industry contributes, on a pro rata basis, more to the economy of this state than any other. I'd like to see the organization patterned after successful associations in other states, as well as the national trade association, Music Operators of America (MOA)." Nims, who is a vice president of MOA, suggested that the Louisiana organization adopt for its fundamental principles the main purposes of MOA:

1. To foster the interest of those persons engaged in the business of operating coin operated phonographs and/or other coin operated equipment.

2. To establish uniform rules and regulations consistent with State and Federal laws.

3. To maintain a public relations program that will acquaint the general public with

WB Music Lends an Ear

Continued from page 1

recording avenues for WB's old material. Lee has been putting a new spin on the WB catalog of contemporary material. In the two years that he's headed the firm more than 1,000 contemporary songs have been added to the WB catalog. He's made writing deals with Bob Dylan, Crosby, Stills, Nash & Young, the Beatles' MacKen Music and Apple Publishing, Janis Joplin and the Band.

"The splurge in recording activity on our catalog songs," Lee says, "plus the addition of our contemporary artists will bring our over-all take this year to more than 25 percent ahead of last year's revenue."

Youngman Cuts LP in Nashville

NASHVILLE — Comedian Henry Youngman was here recently to record a comedy album for Certron Corp.

Youngman hosted a press party at the Nashville airport

Cacavas Tie With Chappell

NEW YORK — Atheneum, a new publishing firm, has been formed through agreement between John Cacavas and Chappell & Co. The latter will administer Atheneum worldwide.

Currently a conductor-arranger for Metromedia Records, Cacavas formerly was director of publications at Chappell, where he was active as a writer, arranger and conductor. He also initiated Chappell's Gallery Records and was involved with Sonaura, Chappell's background music library.

Cacavas, who is working on an album, which will be Telly Savalas' recording debut, also has a new LP of three symphonic works for children due on Golden Records.

L. Wolfe Gilbert Dies at Age 83 —Writer of Hits

BEVERLY HILLS, Calif. — L. Wolfe Gilbert, the writer of such songs as "Ramonita" and "Waiting for the Robert E. Lee," died here July 12. He was 83.

His first song, "Waiting for the Robert E. Lee," was written in 1912. Other successes included "Jeanie, Dream of Little Things," "Lucky Lad," "Down Yonder," "Marta," "The Peanut Vendor" and "My Mother's Eyes," which became George Jessel's theme song.

Gilbert was a member of ASCAP since 1924 and served on the society's board of directors for 15 years. He also served from 1941-44. Gilbert was chairman of the ASCAP West Coast Committee.

'Edges' Backed By CGC Promo

NEW YORK — A full-scale promotion for merchandising campaign is being conducted by CGC Records on the new album, "Rough Edges," on the Maxwell Label. Juggy Gayles, CGC vice president in charge of sales and promotion, explained that the campaign will include heavy underground print advertising and FM radio spots. A major publicity effort also is being mapped out.

20th-Fox Releases 'Beyond the Dolls'

NEW YORK—20th-Century-Fox Records will release the soundtrack of "Beyond the Valley of the Dolls" Monday (20), featuring title tune by the Sandpipers. A&M Records will release a single on the title tune, featuring the Sandpipers. The Stargazers, Alice Cooper, and LP also will have a unit single, "A Girl From the City," b/w "I'm Comin' Home."

Youngman Cuts LP in Nashville

and then entertained traders. Youngman was accompanied to Nashville by Bill Sach, former executive news editor of Billboard, and Harry Carlson, president of Fraternity Records.

Seek Nixon Aid to Separate Fact From Fiction on Shows

Continued from page 1

den and local officials the rock marathons brought the press, Richard G. Korman of Baltimore, and Jay A. Ehrlich, of Washington, D.C. The promoters reminded President Nixon that the International Pop Festival at Byron, Ga., was a peaceful affair with only a few disturbances among nearly half a million young people attending.

Accounts of the festival showed the trouble to be more of one of morality and mores than of any real religious confrontation. George Giovanni Lester Maddox found the instances of skinny dipping and marijuana smoking a "blight" on his state—although both practices are heavily indulged in by the other body of youth in Vietnam who merit his highest praise.

A rash of legislative proposals or threats to outlaw the outdoor festivals as a threat to public safety have alarmed promoters and angered youth in this and many other areas. Locally, a shore festival scheduled for Rehoboth Beach was headed off by some fast legislation, by the Delaware lawmakers, and a proposed festival in Berlin, Md., near the Ocean City resort city, is drawing heavy protests from the local citizenry.

The plan to let the President and his family attend the whole matter as he would any other instance of consumers (ticket buyers) and public safety problems of national dimensions—which they are.

The White House Study Commission, as conceived by Klotzman and Ehrlich, would be set up to represent a cross-section of interests and ages. It would first recognize "Rock Culture" as a national phenomenon, then accommodate sanely. The concerts would be analyzed fairly with facts and

the length of the average outdoor, one-day rock concert.

The promoters sent their telegrams to the President July 5, they said at a recent press conference. They are sure the President will make some response to this nationwide youth problem.

Lipskin Forms Production Firm as Guide to Artists

NEW YORK—Mike Lipskin, who has been with RCA Records for the past five and a half years, has formed a new production unit, with headquarters here. The firm will offer guidance to new talent as well as to artists currently under contract to record companies.

In commenting on his new venture, Lipskin said, "It is evident that the music industry has reached an exciting high of artistic technology. This technology requires increased flexibility on the part of the producer as well as distributor in order that the artists' ideas can be faithfully realized and distributed worldwide, and reach the public property. In this regard, the independent producer becomes most important as a bridge between the artists' talent, the technology of the recording process, and the person who must help the individual achieve his ends."

Lipskin explained that at the Stillwater operation extreme care will be taken in all phases of production. He added, "This is no longer a one-dimensional, all-in-one business. It must start with pre-studio functions to help the artist establish that often fragile translation of his efforts from performance to disk. A complete coordinated effort from repertoire selection to

accurate statistics replacing rumors. The commission would presumably have the job of allaying the paranoia adults are developing about the folk ways of their own offspring."

From a strictly business standpoint, consumers have all suffered from lack of proper planning and controls. Promoters have wound up in the red, talent in nervous collapse. Ticket buyers are paying anywhere from \$5 to \$25 for a ticket to an event that's out of control.

A rock culture commission would have to look coolly at the logistics, and establish the rights of the combatants—i.e., the visiting youth generation and the anxious older citizenry. The promoters would involve artists as the physical accommodations, human relations, and economics.

The study commission would also, as promoter Ehrlich has pointed out, assess and acknowledge the actual problems in instances of nudity and bad trips, as against the tens and hundreds of thousands who remain calm and peaceful. The litter problem such crowds leave behind would be about that of a similar gathering, such as the blizzard of trash left after Washington's July 4th Honor America Day at the Monument grounds, which ran from 10 a.m. through midnight after the length of the average outdoor, one-day rock concert.

The promoters sent their telegrams to the President July 5, they said at a recent press conference. They are sure the President will make some response to this nationwide youth problem.

CTI Is Meeting With Distributors

NEW YORK—CTI Records has launched a series of sales meetings with distributors. Sales director Charles Szczyzynski is visiting distributors in major markets to introduce new product by Antonio C. Jobim and Dave Frishberg.

Impulse Producers

Continued from page 10

B.B. King into a new background for his band, the band now building a sound image for Jimmy Witherspoon, with Szczyzynski just completing the single, "Handbags and Glad Rags." Szczyzynski is also working on instrumental and vocal LPs for King.

TEN WHEEL DRIVE WITH GENYA RAVAN

brings the bread home with
their new single

"MORNING MUCH BETTER"

PD 2-14037

(from their new album Brief Replies 24-4024)

Produced by Guy Draper

as they bust out on...

WMCA - New York

KYA - San Francisco

WCFL - Chicago

WNHC - New Haven

KQV - Pittsburgh

WIBG - Philadelphia

It happens better on



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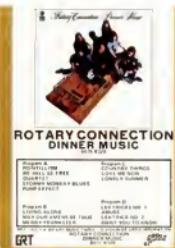


Bill Sparling* is GRT's Master of the Mastering Room. He just applied the light touch to this group of heavies.

(*Senior Mastering Technician — GRT Corporation)



8092-1100M 5032-1100M



8037-8326M 5037-328M



8023-50078V 5023-50078M



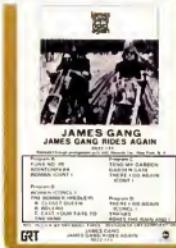
8022-707V 5022-707M



8090-1028M 5090-1028M



8075-19M 5075-19M



8022-711V 5022-711M



8087-1344M 5087-1344M



8023-50085V 5023-50085M



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